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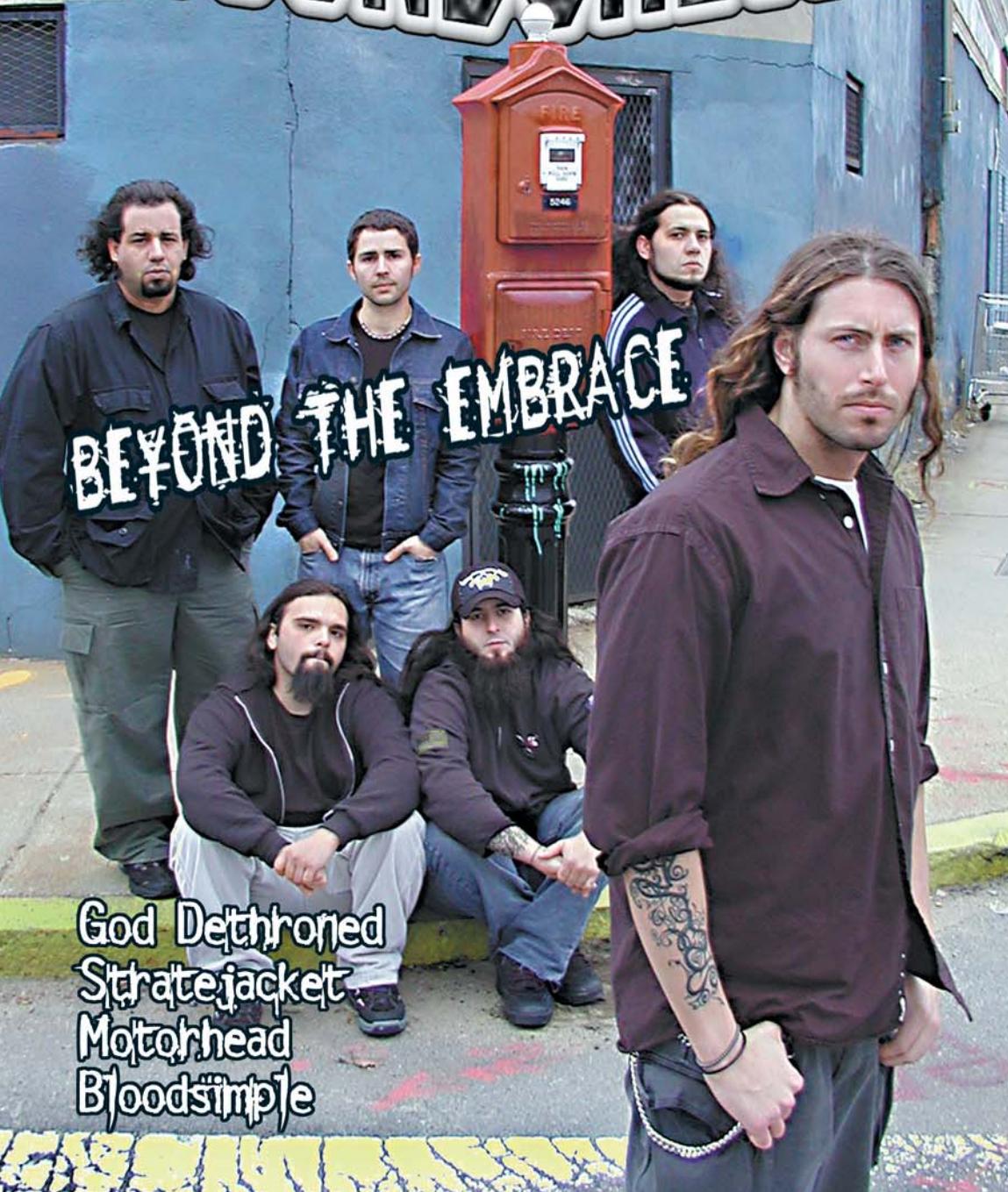
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MAY '03

SOUNDCHECK

BEYOND THE EMBRACE

God Dethroned
Stratejacket
Motörhead
Bloodsimple



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'blackout'

June 10th



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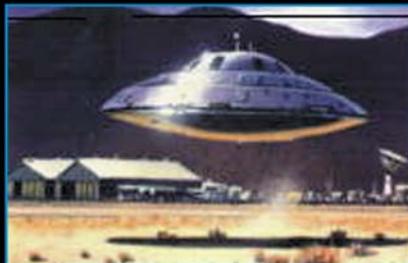
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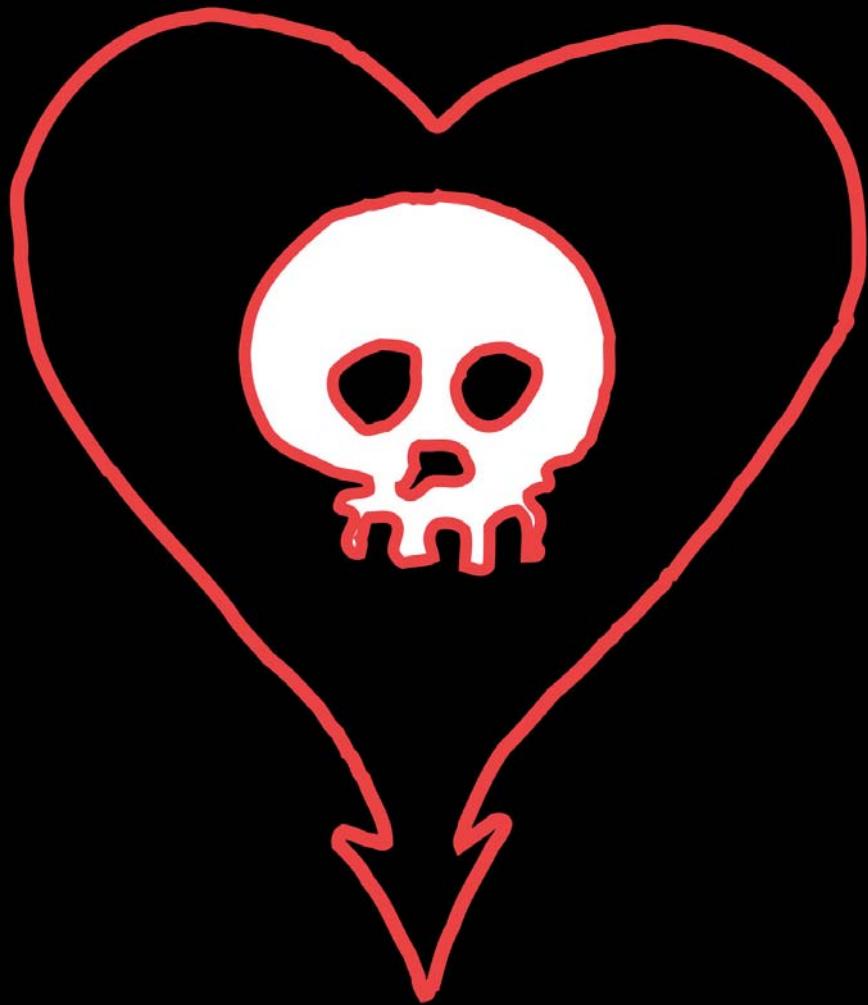
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SOUNDCHECK

SOUNDCHECK MAGAZINE ISSUE 74 MAY 2003

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SOUNDCHECK MAGAZINE

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SOME CHANGES ARE A BREWIN'

Hey everyone - in case you hadn't noticed, this month we bring you an issue devoted to metal, which serves two purposes - it hooks in with The New England Metal & Hardcore Festival this month - May 16 and 17 at The Palladium in Worcester, MA - and this issue is a kick-off to a new metal section that will run monthly. So for you metal heads out there, now all the news and reviews will be locked into one section just for you.

Not only that, but this issue is also the beginning of some other changes for *SoundCheck Magazine*. In coming months we will feature other genre-specific sections. Any in particular you'd like to see? Let us know... We've also changed the look and design of the review section and other sections and all our educational/technical columns are in the same area of the magazine. So if you're looking for Joel Simches' great Does Your Mother Know You Do This? column, don't despair - it has just been relocated to the second half of the magazine. Which leads me to, we have a new column for that section as well - wwwDOT, a column written by Patrick Faucher of Nimbit Web Services, that monthly will cover topics related to web/Internet.

Also, *SoundCheck* is still covering live shows but for space reasons, those local and national live show reviews will be available on our website version at www.souncheckmag.net. Don't forget, you can download PDFs of our back issues at that site as well.

Enough of my talk, kick back and enjoy the noise screaming from these pages - oh and it's not *entirely* metal this month - the Propaganda and Amplifier sections, and some of the educational columns cover *all* styles of music.

Rock on.....

- Debbie Catalano,
Managing Editor

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PROPAGANDA

The first ever **Independent Music Conference**, a national conference by and for indie musicians, is accepting Showcase Performance Workshop applications from **Sonicbids** members interested in performing at the event. Taking place in Philadelphia, PA on August 28-31 the event promises to be radically different from typical music conferences in many ways, not the least of which is its DIY ethos. Organized and presented entirely by indie musicians and organizations, the IMC2003 will focus most heavily on education. Even the showcases have been upgraded to "Performance Workshops" to maximize the learning value of this event for its attendees. Sonicbids artists wishing to be considered are encouraged to submit using their Sonicbids Drop Box. For artists that are not currently Sonicbids members, there will be a special opportunity for you to apply soon. Information will be available at the IMC web-site so please keep checking: www.imc2003.com If you need more info, you may call anytime: (203) 606-4649 or visit: www.sonicbids.com...



Jeannie Deva returns to Boston from Los Angeles for 4 days only, June 8-11, 2003. On Sunday, June 8th, she will give two Vocal Clinics. Jeannie will share with you the secrets of singing hard without vocal blow-out. Get your questions answered by a vocal coach who can sing hard and still has her full voice and range after nearly four decades. Each workshop is two hours long. Admission is \$35 if paid in advance, \$45 at the door if any space is left. Private lessons with Jeannie can be scheduled for June 9th and 11th. Contact Jeannie Deva® **Voice Studios Boston** at (617) 536-4553 or info@devastudiosboston.com for details or to reserve your place...

Rock 4 Relief presents **Hair Care Fest!** It's a unique benefit concert for The Station Fire Victims at Bill's Bar in Boston, MA on May 23, 2003. Today's new bands performing '80s rock anthems. Featuring **C60, Rubikon, Angry Hill**, among many other great bands...

Keyboardist **Dave Osoff** will be bringing his group, **Mosaic** into Ryles Jazz Club in Cambridge, MA on May 29 for an 8:30-10:00 p.m. set. This new instrumental album and project, with its adventurous mix of contemporary and acid jazz, funk, rock, and electronica, has been generating a lot of press and airplay nationally. Joining Dave will be **Amadee Castenell** (Neville Bros, Dr. John, Paul Simon) on tenor sax and flute, **Scott Murawski** of **Max Creek** on electric guitar, **Gary Backstrom** of **Jiggle** on acoustic and electric guitar, **Justin Kolack** of **Vyki Vox Band** and **Sky Piece** on bass, and **Greg Vasso** of Jiggle on drums. Following Dave's set will be the explosive funk, rock, and soul of the **Vyki Vox Band**. For more details visit: <http://daveosoff.com> or <http://vykkivox.com>...

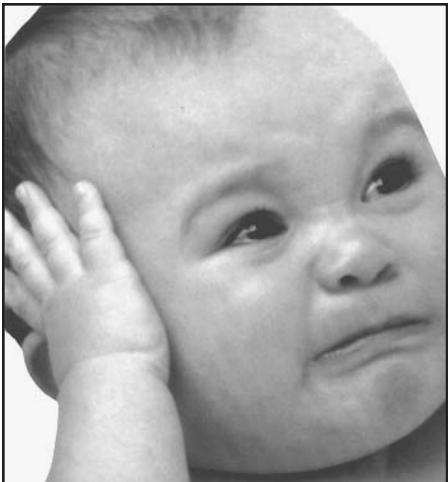
Celldweller, the electronic rock act led by artist-producer **Klayton**, will have two songs from its recently released self-titled debut featured in the upcoming "Enter the Matrix" game, released May 15 by **Shiny Entertainment/Infogrames**. "Switchback" and "Symbiont" are the tracks chosen for the game, which is billed as being a story-within-a-story that builds upon "The Matrix" trilogy - including the first *Matrix* film and the second installment, *The Matrix Reloaded*, in theaters same day as the game's release. "Enter the Matrix" was developed under the creative control of *Matrix* filmmakers **Larry** and **Andy Wachowski**. "Enter the Matrix" will be available for Playstation 2, Xbox, Gamecube, and PCs. For more info on "Enter the Matrix," visit www.enterthematrix.com. For more info on Celldweller visit: www.celldweller.com...

Cam'ron presents **The Diplomats' Diplomatic Immunity** in stores now. For more details visit: www.defjam.com



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The new **Lost City Angels**' website is up and running! Get a snippet of one of the new tracks, new icons, posters, killer community, new show additions, etc. Go now: www.lostcityangels.com...

This winter rock photographer **Liz Linder** and singer-songwriter **Jim Infantino** talked a lot about stress and anxiety over terrorist threats and war. They commiserated by combining Linder's digital photos and a new song from Infantino to create a web animation, *State of Security* (SOS) www.phototropos.com/stateofsecurity. *State of Security* shows Linder's digital photos of people furtively trying to protect themselves by wrapping their heads and bodies in plastic and securing it with duct tape. Infantino animated her images for the web and used his previously unreleased "Cautionary Tale," a paranoid and ironic lullaby about safety and deceit, for the soundtrack. A background track created by sound designer and musician **Aaron Shadwell** includes slices of news reports, alarms, and chaos. All the while headlines from the U.S. Department of Homeland Security's website scroll at the top of the screen. The whole experience conveys a sense of frenzy and anxiety and takes a darkly humorous look at society under the spell of the always-unclear terrorist alert...

Post436 Records announces the release of *Remembering to Forget*, the forthcoming CD by **Midwest Blue**. The 11-track effort marks the bands full-length debut with the Florida-based, Post436 Records. Scheduled to release to the public on May 6, 2003, the CD will feature the single, titled "Cycle 101." The power-pop quartet, hailing from the northern Chicago suburbs, has previously released *The Columbus Conspiracy EP* on **Beat City Music**. For more information, please visit www.post436records.com...



The Boston Horns have Spring Fever as they get ready to celebrate the release of their second studio album, *East Coast Funk*. The official CD release party takes place at Harper's Ferry in Allston, MA on Thursday, May 15. This special event will feature many special guests, including acid jazz guitar legend **Melvin Sparks** and local percussion phenom **Yahuba Garcia** (both of whom appear on the new album). With this newest release, The Boston Horns' frontmen, **Henley Douglas, Jr.** and **Garret Savluk**, continue a remarkable partnership that began over 15 years ago when they founded the **Heavy Metal Horns**. Since then, the two have cemented their reputations as two of Beantown's premier horn players by sharing the stage with legends like **Tower of Power** and the **Dirty Dozen Brass Band**, as well

as hot newer acts like **Addison Groove Project** and **Karl Denson's Tiny Universe**. *East Coast Funk* includes a bunch of funky instrumental jams and a couple vocal tunes, including a horn-heavy, funkified take on **Jimi Hendrix**'s "Crosstown Traffic." Check out www.Bostonhorns.com for details on CD release parties and tour dates...

Same Sky Productions is proud to announce the birth of its first subsidiary and the Boston area's latest record label: **Same Sky Records**. On Saturday, May 3rd the label will celebrate its conception with a kick-off party at The Sky Bar in Somerville, MA. The event, which begins at 9:30 p.m., will feature

an eclectic lineup of bands that the label represents. **The Get Down Syndrome**, the label's most recent addition, will open the show followed by **MOSO**, who will release their first full-length CD this summer. **Papermoon**, who releases its sophomore effort early this summer, will headline the 21+ show, \$5 cover. For more info please visit www.papermoon.org...

Pressure Cooker, one of the most popular reggae/rock-steady bands in Boston, will release its anticipated third CD, *Committed*, with a two-night party at the House of Blues, Thursday, May 1, and Friday, May 2. Also appearing on May 1 will be **Westbound Train**, with **10 FT. Ganja Plant** opening on May 2. The show is part of the House of Blues' Reggae Greats Series. Pressure Cooker between 2001 and 2002 laid down 14 tracks for *Committed*. Former **John Brown's Body** engineer **Craig Welsch** helped out the band in the studio and guest performers include the **Skatalites**' horn players **Lester Sterling, Mark Berney, and Will Clark**. The nine-piece Pressure Cooker formed in 1996...

The Polyphonic Spree have added a second leg to their debut U.S. tour, visiting the Southeast and East Coast. The run begins May 31 in Austin, Texas, and continues through a set at the Bonnaroo Music Festival in Manchester, Tennessee, on June 14. Also included are two-night engagements at the Paradise in Boston (June 6-7) and the 9:30 Club in Washington, DC (June 10-11), as well as a performance at the Field Day Music Festival in Calverton, New York, on June 8. The Polyphonic Spree's official website is www.thepolyphonicspree.com, visit for a complete list of Polyphonic Spree U.S. tour dates or more info...

NDS productions, an independent record label based in the South Shore, is working hard to make a small impact on a child's life. Everyone at NDS would like to extend a helping hand to the children affected by war in Iraq and here's how: If you go to www.cdbaby.com/newdigital purchase a CD by **The New Digital Sound**, a portion of the proceeds will go to the UNICEF Children's Fund. Also, NDS productions will match that donation as well. The kids win. You get a great CD. And we all get to make a small difference in the world. If you need any further information call (781)963-1687...

The Berkshire Mountain Music Festival is taking place on August 15-17, 2003 at the Butternut Basin Ski Area, Great Barrington, MA. Featuring: **The Roots, Sound Tribe Sector 9, Steve Kimock Band, the New Deal, Blind Boys of Alabama, Percy Hill, Reid Genauer & The Assembly of Dust, Jacob Fred Jazz Odyssey**,

We The People

The following, written by staff writer Eric Holland, is a rebuttal to the We The People column of March 2003. If you'd like to read March's We The People, go to SoundCheck's website at www.soundcheckmag.net and download the March issue, Issue #72.



In the March issue of *SoundCheck*, an individual who identified himself as Sledgehammer wrote a pro-war editorial that in no way represents "We" or "The People" as the title of his column implies. His most absurd assertion is equating being against the war with defending terrorists. "We" are against the war because it will only create more terrorists. "We" are not against the troops because we are against the war. "We" are for bringing our countrymen home alive instead of dead on foreign soil. Defending Bush administration policies while condemning France and Germany for dealing arms to Iraq is ludicrous as is the contention that they make up a small minority of world opinion against the war. Is Sledgehammer unaware that Uncle Sam is by far the biggest arms dealer in the world and some U.S. corporations were selling Iraq technology that could be converted to military applications right up until the time Bush started to try to sell the U.N. on a war? The governments of the world are overwhelmingly against the U.S. unilaterally "disarming" Iraq. That's why the U.S., U.K., and Spain withdrew the resolution authorizing force and went ahead with the war without a vote. More importantly, the PEOPLE of the world are overwhelmingly against the war. Are we to believe that hundreds of thousands of people in dozens of countries including this one are pawns of a Communist and elite media conspiracy?

Operation "Iraqi Freedom"? The name is an insult to the intelligence of anyone who has even a cursory understanding of geopolitics. Are we there to liberate our Muslim brothers? Please. Not even the most gullible consumer of Bush spin doctoring should have believed we would be welcomed by the people whose cities are being leveled. The Kurds don't trust us because the last time we persuaded them to take up arms against Hussein we left them to be gassed. Even the Shia authority Ayatollah Sistani, who opposes Saddam's brand of Sunni Islam and was targeted to be a U.S. collaborator, has issued a fatwa to resist all Western military forces because he sees us as the "greater Satan." Sledgehammer's love it or leave it attitude is as arrogant and short-sighted as Bush's foreign policy. If the past 50 years of history have taught us anything, it is that the U.S. military cannot install American values and democracy abroad. Do we have a war to fight? Yes, it's against terrorism and the individuals who perpetuate it but it's also against the kind of demagoguery and propaganda that have seduced my colleague into believing waging war on Iraq is the right thing to do.

- Eric Holland

PROPAGANDA

The Cuban Free Jazz Project, (featuring Tony Perez, Tiger Okoshi, Bob Gullotti, John Lockwood, Gregorio Vento and Tony Betancourt) **Aaron Katz Band**, **Peter Prince & The Trauma Unit**, plus **Red House Tour: The Jimi Hendrix Traveling Museum**, many more TBA! Visit <http://www.berkfest.com> for more details...

T*HOUSE of the Almighty's sophomore effort *Mainline* is hot off the presses and has hit store shelves at all Newbury Comics locations. *Mainline* was recorded at **Woolly Mammoth Sound** in Boston, MA with **David Minehan**, at **Q Division** in Somerville, MA with **Matthew Ellard**, and at **Long View** in North Brookfield, MA with **Fran Flannery**. **West West Side** in Tenafly, NJ provided the mastering. Upcoming area dates include: Saturday, May 17 at The Lucky Dog, Worcester, MA and Saturday, May 31 at The Linwood, Boston, MA. The CD is also available for purchase online at www.cdfreedom.com and on their website, www.talmighty.com...

Fresh out of the recording studio and onto the road (again), **Rufio** are set to scorch their way across the USA with **Lagwagon**. Rufio's new album, *1985*, is set to launch on June 17th. For more details or tour dates visit www.nitrorecords.com...

Dog Fashion Disco will be releasing their new album *Committed to a Bright Future* (Spitfire Records) nationwide on May 6, 2003. The band's classically unpredictable style and high-energy antics have created controversy and hysteria at performances surrounding the album release. The band is currently touring in support of the release. Preview tracks off of the *Committed* album are available for download on the **Jagermeister** website at www.jagermusic.com. Go to www.dogfashiondisco.com for more info...

On May 1st, **Reinforcement Records** released a double CD compilation called *52 Lessons On Life*. 52 bands are on this release including **Teen Idols**, **Ultimate Fakebook**, **Solea**, **The Stereo**, **Bouncing Souls**, **Bigwig**, **Fairmont**, **Somehow Hollow**, **Downway**, **Queers**, **Huntingtons**, **Damn Personals**, **Reunion Show**, **Digger**, **Apers**, **Youth Gone Mad** with **Dee Dee Ramone**, **Commericals**, **Fabulous Disaster**, **Groovie Ghoulies**, **Keepsake**, **Samiam**, **Divit**, **Count The Stars**, and more. A donation to two charities will be made from this compilation. CDs are \$9 in the USA/ \$12 Worldwide. Visit the re-designed Reinforcement Records page for more info and for online or mail ordering at www.reinforcementrecords.com...

Cinder's debut album will be out June 10 on **Interscope Records**. The tracks were produced by **Scott Weiland** of **Stone Temple Pilots**. Cinder will be touring the U.S. with **Godsmack** May 17-June 20. Go to www.cinderband.com for more details...

For something completely different; the **Stoneham Theatre**, in Stoneham, MA will open its 2003 summer series with "**The Odd Couple**" starring **Sherman Hemsley**, ("All In The Family," "The Jeffersons"), playing the Oscar Madison role, and **Pat Morita**, ("Happy Days," "The Karate Kid") will portray Felix Unger. A new production by **Larry Spellman** and **Chris MacNeill** in collaboration with Stoneham Theatre, "**The Odd Couple**" will run June 6 - June 29. Tickets are available at Stoneham Theatre Box office (781) 279-2200...

Trauma Concept's debut album *The End of Denial*, 11 tracks of pure American brutality, is on sale now in Newbury Comics stores across New England. You can also order a copy online at www.traumaconcept.com...

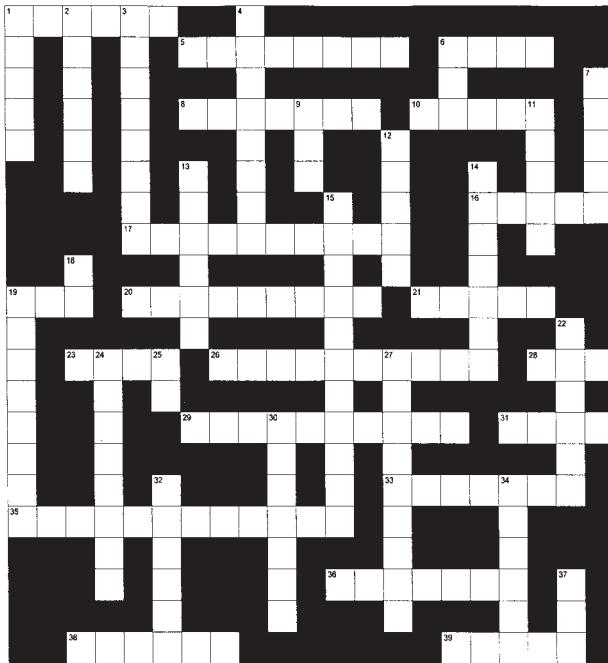
We Sold Our Soul, a **Black Sabbath** tribute band have been playing the New England area and is about to release a CD of all your favorite sab tunes. It was recorded at **Powerhouse Studios** and engineered by **Stuart Covington**. Go to soundcheckmag.net/wsos for more info ...



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METAL MAY



Across

- Stringed instrument
- Predicament
- The Prince of Darkness
- A violent attack
- A female servant
- A Heavy Iron Block
- West Coast record label
- Weapons of Mass Destruction (abbr)
- A Place where steel products are made
- The end of life
- Used to press clothes
- Enforced isolation
- Ultrahigh frequency (abbr)
- Device for stopping blood flow
- Prejudice
- The joy of victory
- A display of fireworks
- Judas Priest's ex-frontman
- The Well
- Sperm or egg producing gland

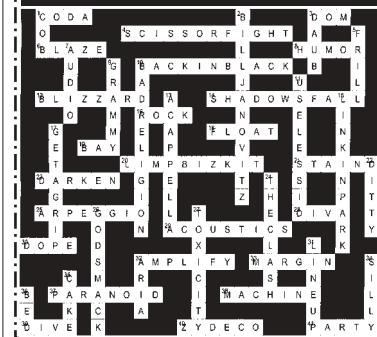
Down

- A place of burial
- To arouse to action
- A silver metallic element
- Guitar amplifier brand
- A substance that is mined
- A hard substance or type of hard rock music
- United States of America (abbr)
- Having great weight
- Physical might
- Body art
- Military operations between enemies
- Brand of whiskey
- Compact disc (abbr)
- No longer successful
- To move about violently
- Very hungry
- 13th letter in the Greek alphabet
- New Jersey record label
- Extreme
- An evil spirit
- Iron
- Psychedelic drug

G S H S B R X H E S U L P B I A S O W M Q
 E K Q E M R W A D R X O F G N O Z Z Y H V
 Z Z F B K Y D S S N I G O L C R M J E U E
 R U S M A T N D F S E M R P I E L M L Z H
 M D N M E T A L O I A L G D T M P L T T L
 G Q P I I G T N R O G U E A E K Y Z O Y L
 D W S D W X A O V W R I L P U M R V M R Z
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 V E D E R A M M D I T D R M R C C X H A X
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 W H O M I G L E W I T T R U S T K I L L R E
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 T G Q T P E Q U Q C E U A K E E I A M L W
 K Y Y E H L N K U O A Q N R V C W N R A A
 O P E A K R L S P E E D R D A W X O T H J
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Locked In A Vacancy

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Nevermore
Noctuary
Nora
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Opeth
Premonitions Of War
Ringworm
Scarlet
Shadows Fall
The Takeover

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Beyond The Sixth Seal
Bleeding Through
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Harakiri
Haste
Hate Eternal
The Haunted

Himsa
Kataklysm
Lamb Of God
Mastodon
Meshuggah
Misery Index
On Broken Wings
Pig Destroyer
The Red Chord
Shai Hulud
Speed Kill Hate
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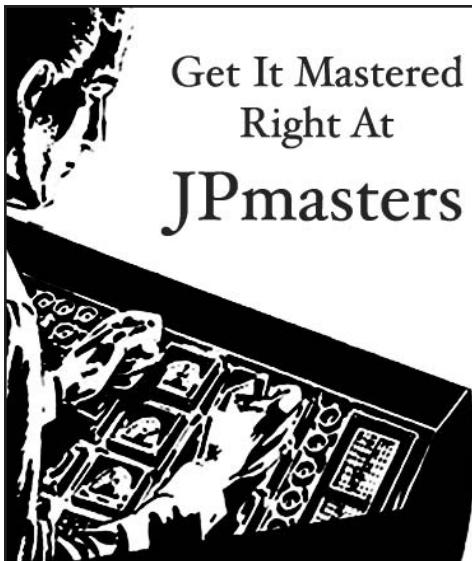
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BEYOND TH

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EMBRACE

By Matt O'Dette
Photos by Kim Genereux



Fans of melodic metal listen up! You don't have to travel to Sweden to find your favorite bands, just look in your own backyard...

New Bedford's Beyond the Embrace are making waves as they topple the world with their intense metal battering. With a full-length record out on Metalblade Records and more on the way, this six piece is sure to satisfy all of your metal yearnings. Characterized by a triple guitar assault and catchy choruses, Beyond the Embrace have proven that they will stop at nothing in the name of the horns. In order to get the full effect of this band, you must witness them live. Be sure to check out their performance on Friday, May 16th, as part of the 5th annual New England Metal and Hardcore Festival. Here's a bit into the head of guitarist mastermind, Oscar Gouveia.

SoundCheck Magazine: *How did you form Beyond the Embrace?*

Oscar Gouveia: Well? Jeff, Alex, and myself have been playing in a band since the 6th or 7th grade, and we've known each other since kindergarten. We're almost like family. I met our singer Shawn through a mutual friend of ours. He was into Swedish melodic metal like At the Gates, Dark Tranquility, and In Flames. He introduced me to a lot of those awesome bands. That was at a point in my life where music on the radio wasn't really cutting it for me anymore. I couldn't find anything that gave me the energy that that Swedish stuff gave me. When I listened to the Swedish bands, it revitalized me. I felt that I was young again, listening to Kill Them All. Anyway, Shawn and I wrote a bunch of songs and recorded them because I had a small project studio at my house. Then we got Jeff and Alex over, Alex was on bass and Jeff was on guitar.

The songs we wrote had a lot of guitar harmonies and great rhythms. We recorded it that way and then tried playing with the rest of the guys but it wasn't really working. We would go see bands that only had two guitarists and their albums were full of great harmonies. You can do that in a studio, but when you play it live, something is going to be missing. Shawn had mentioned that we should get a third guitar player. I was really skeptical, yeah know. Being a guitar player, it's hard enough to play with two guys and keep it tight, but Alex had always been a good guitar player and he was just playing bass because that's what we needed. So I threw him a guitar and said, let's try this. It sounded great and we knew this was the way it had to be. Then we got Adam, Shawn's cousin, on bass. He played bass in some hardcore and punk bands in the area and was totally into metal so he agreed to be in the band. Finally, we got the drummer, Mike, from our old band. Our current drummer is Kevin Camille. That's pretty much how we started out.

SCM: *Having three guitarists is definitely rare in metal, although*



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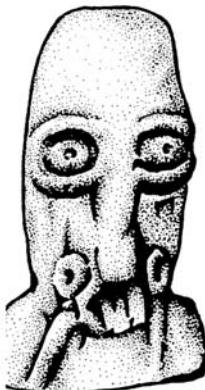
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many bands use multiple guitar layers in the studio; however there aren't a lot of bands that use three guitarists live.

OG: Other bands that have three live guitars don't really use it like we do, I mean Iron Maiden got their third guitar player because they wanted Janick running around stage doing his flying kick flips. Brand New Sin are a really heavy dirty rock band. Their reason for having three guitar players is completely different. They just want this wall of sound and thickness. We use it for that reason in certain parts, but it also lets us play all our harmonies.

SCM: *Do you guys face any criticism for having three guitar players?*

OG: Oh yeah all the time. People are like, what do you need three guitars for? Those are usually the people that haven't seen us live. They complain that they can't hear all the guitars on the record. I'm like, the point of having three guitars, nimrod, is so it will sound cooler live.

SCM: *You mentioned earlier that Shawn introduced you to At The Gates and some other Swedish bands. I can definitely hear the Swedish sound in your band. Do you find that you get compared to European bands like In Flames?*

OG: All too often. It's an influence. I mean, we're not trying to sound like anybody. If it comes across sounding like someone else, it's not on purpose. Even In Flames take elements of older metal like Judas Priest and Maiden. They take ideas of melody and put their own twist on it with death metal vocals. It's kind of the same thing with us, although our influences may be a little different. I grew up listening to Metallica, Slayer, Megadeth, and Sepultura. Jeff and Alex were really into Maiden. Alex was also into some of the rock stuff like Guns N' Roses. When we get together and write songs as a band, there are a lot of cool influences that come through in our music.

SCM: *Aside from those influences, another element that sets you guys apart is the vocal styles. You utilize the aggressive Swedish Style, but you also incorporate clean vocals quite a bit. How did you decide to include the clean vocals in your music?*

OG: Shawn always wanted to have that clean sound and I thought they should be thrown in there, too. So we always try including that in our songs, along with the aggressive vocals. He was never really



It's gotta grab you by the balls and be like, Oh shit! You gotta be driving home from a show and be humming the chorus to yourself the whole way home.

trained as a vocalist. This was the first time he had sung in a band. Aside from liking a lot of the Swedish and death metal, he's also really into power metal. We're big fans of the catchy chorus. You gotta be able to shout along. It's gotta grab you by the balls and be like, Oh shit! You gotta be driving home from a show and be humming the chorus to yourself the whole way home.

SCM: *Have you gotten any criticism from using the clean vocals?*

OG: Everyone always seems to be really into it. There's always a few that are like, ah pussy shit blah blah. That doesn't bother me. The reason we are in a band in the first place is to write music that we wanna hear.

SCM: *When you guys first started out, being from New Bedford, did you ever picture yourselves signed to Metalblade and playing on some of those big tours that you've recently been on?*

OG: Well, we've been working at it forever and always had the mentality that we would work as hard as we can to make it happen and develop as a band. Maybe eventually we'll even make a career out of it.

SCM: *Unfortunately you guys aren't able to make a living off the band yet, so tell me about your other jobs.*

OG: Yeah we all still have day jobs. We have to. I don't know how I'm gonna pay my rent; I don't make any money off this band. [Laughs] I work at a recording studio in Revere and a restaurant as well. Shawn works at a health food store. Jeff's a roofer and Adam's in school.

SCM: *You have the New England Metal and Hardcore Festival coming up. What are your feelings on playing the Metalfest this year for the first time?*

OG: I'm totally psyched about it! We didn't get to play last year because the New England fest and New Jersey fest were on the same weekend. We kind of got shafted and ended up playing the New Jersey fest. I love playing at the Palladium, it's a great fucking venue. We opened up for Opeth there and it was packed. It's crazy to play in front of all those people and Metalfest is such an awesome metal gathering. It's great to walk into a building and have all these people that are into the same stuff.

SCM: *Do you feel that these festivals, like New England, help a lot of bands get their start?*

OG: Oh yeah, it's just an amazing way to promote yourself out of your own town. There's only so much you can do in your own little town. [Laughs] You go to Metalfest with hundred of demos and flyers and it's a great way to get yourself known.

SCM: *Are there any bands in particular that you are hoping to check out at the Fest this year?*

OG: I really want to see the Haunted and Superjoint Ritual.

SCM: *What can the fans expect from your live performance?*

OG: Well, we don't have any pyrotechnics. [Laughs] You can expect to hear our songs with 110 percent energy. We always give it our all on stage and when we finish playing, we're usually all broken.

SCM: *So what's next on the agenda for Beyond The Embrace?*

OG: We're always writing music and hoping to get into the studio in September. You can probably expect a new Beyond the Embrace album before the end of this year.

SCM: *One final question for ya. If you guys had the chance to go on tour with one band who would it be?*

OG: Damn, that's a hard one. I would have to say Iron Maiden. That would be the ultimate tour to be on!

Be sure to check out their website at www.beyondthebrace.com or www.metalblade.com

STRATE

JACKET



By Deek McDeekula

Recently SoundCheck's Deek braved drinking and conversing with the guys in the Boston-area band Stratejacket shortly after they had finished a meal of raw steaks soaked in virgin blood (with Diet Cokes on the side) - no, but honestly, it was a simple, drunken interview where we gained a little insight as to the insanity behind this up-and-coming brutal-as-hell outfit...

SoundCheck Magazine: Alright you tattooed hooligans for starters, so as to cover each and every base here, no matter how damn elementary...first thing off the bat that just about anyone will notice is that your chosen band name is misspelled, so apparently "Hooked on Phonics" ain't all its been made out to be...

Zach (Vox): That's right... thank you. We're dyslexic and stupid, simple as that... I guess we can't really be normal in any sense - it's a problem we seem to have... hell, in this interview what we say will most likely make no sense at all.

SCM: Now I let you off easy with that f'n fluffer of a question, so allow me to move on to the more hard-hittin' ones... one of them being, and obviously I'm kidding... but give us a super-quick rundown on the band's origin and so forth for the sake of those who might not be familiar with Stratejacket's unique brand of audio-homicide...

Weirdbeard (Guitar): The short version... like metal... drink beer... find other metal guys... drink more

"At least twice a week, whether I be in line at the supermarket, or pumping gas, there's always some retard that goes "hey, you look just like..."

beer... break things... no, it actually started with a couple of other dudes down in a basement in Watertown writing some songs... shortly after we fired everybody and got Lance (Bassist), and even more recently... we've actually only been around for a little over two years... but we just got Matt in the band which more or less caps off the "there to here" Stratejacket yarn... not really an interesting one, ya' know... no explosions and stuff... yet...

SCM: Zzzzzzzz, Zzzzzzzz... oh yeah, (fake wiping drool from chin)... I agree! (I soon appologize repeatedly for what I thought to be an obvious joke as frontman Zach in disapproval of my "humor," randomly grabs a passing by patron here at the Baseball Tavern and throws him through the plate-glass window behind us (O.K., maybe he didn't, but he sure looked like he was thinking of it). In any case, I was gonna get to the "new jack" in a sec, but what the hell, let's do it now... there's a new face in the band here, Matt, who's been in Red Shift Horizon... a few others too... what's the short tale there? You've been in a TON of bands actually, right?

Matt (Drums): Yeah, I'm the new guy; known these guys for a long time though. I was in Hollowpoint with Lance at one point, for four years actually; was in another band with Weirdbeard for a little bit, then Red Shift Horizon, who just recently broke up at the same time that Stratejacket was looking for a new drummer... they gave me a ring and it just kinda worked out.

Zach: Yeah... "worked out"... Deek, truth be told, he had no choice in the matter [cracking his knuckles].

Matt: Yes, sir.

SCM: So in essence though Matt, you're what one would call a "drumming slut," hoppin' from one band to another...

Matt: Yeah, yeah, yeah... lay off...

SCM: Now in continuation of the whole "new-jack" drummer thing here, what's the story with Joe's (the old drummer) departure from the band?

Zach: The official story is, we got a phone call... actually it was on instant messenger... saying "I'm leaving, I'm going to California." We had shows lined up and everything, too... he just picked up and took off.

SCM: He went out to pursue an acting career right?

Zach: No, but the whole thing was just a little too

messed up... he loved the music, but never seemed too committed, so in the long run, we got Matt, and we're better off all around. He [Joe] just wasn't too motivated and wasn't doin' well money-wise... wasn't carrying his rent, there were a bunch of problems overall.

SCM: Now moving onward, Zach, just to clear up a rumor, I hear that at age 10, you crushed the skull of a grown man with the heel of your boot simply because the guy accidentally bumped into you and spilled a bit of your beer. Is that true?

Zach: Yeah, somewhat ashamed to say that it's all true... the boots were a new present from my father at the time and I guess I felt a certain pressure on me to put them to good use... I actually once strangled a kid, too... [not kidding (the second part) - apparently]

SCM: See THIS is the stuff I want!

Zach: I strangled this kid until his face turned a shade of... well, I'm sure he lost a lot of brain cells, let's put it that way... but a few teachers had to pry me off him and the ambulance had to come and take the poor bastard away... pretty traumatic stuff I suppose... for him, that is... the kid was the school bully at the time if that makes me seem any less homicidal...

SCM: ...And soon after came the true introduction of the "straight jacket" - yuk, yuk, yuk... Now "Beard, I gotta ask ya," and I know you get it all the time, but the beard... what kinda length are we clockin' at these days...

Weirdbeard: I dunno, I'd say a foot and a half or so, maybe a little more....

Zach: Hell no man, that shit's at least two feet now!

SCM: And what would happen if someone just came up to you and cut that thing off?

Weirdbeard: Instant Death. Instant.

Zach: (to Weirdbeard) Remember that time that guy yanked on your beard and you got into a fist-fight with him and tried to break a bottle over his head?

Weirdbeard: Shit, I forgot about that [beard-yankin and fight stories go all around for the next five minutes or so].

SCM: Now, to further pry Mr. Beard... but on another tangent of that, how many people have ever mistaken you for Dimebag/Diamond Darrell of Pantera?

Weirdbeard: Oh my god... I can't even count the times! Seriously... at least twice a week, whether I be in line at the supermarket, or pumping gas,



there's always some retard that goes "hey, you look just like..." - some people think I'm HIM! I was actually on vacation up north on the beach one time and there was this click of metal heads staying in a cabin near ours and one of them came up to me while I was pumping gas and asked for my autograph. I signed it "Weirdbeard" though, so the guy probably was a little upset when he finally deciphered my scrawlings and realized I wasn't in Pantera.

SCM: *Actually, the first time I saw you guys, I was telling a friend of mine at Bill's Bar, "Shit, that guy looks just like Max Cavalera!" (of Sepultura)*

Weirdbeard: Yeah, that's the other one I get! If I'm wearing a baseball hat backwards I've gotten Silent Bob a ton of times, too.

SCM: *That's cool though, at least you're not getting mistaken for Chris Elliot, John Lovitz, or Don Knotts!*

Weirdbeard: That's right, at least they're all guys that get a lot of tail!

SCM: *Exactly... enough tail talk for now though... the CD... brand new CD out "Feed The Hungry With The Poor," tell us a little about that.*

Weirdbeard: The CD's now out - Newbury Comics, Strawberries, Best Buy, Lightstage.com... tons of places... you got no excuses not to pick it up.

SCM: *How's it compare to your last CD "5 Dollar Hitman"?*

Zach: Longer, heavier, better...

SCM: *Sounds like the tagline for some porn flick fulla' husky dudes!*

Weirdbeard: Dude, that's something I don't wanna visualize... thanks a lot! No, but the CD's recording is WAY better than anything we've ever done - Jim Foster from Nullset produced it... he did a great job... really hooked us up.

SCM: *Yeah, that guy's work is damn solid - he's quite the "in-demand" guy these days, too - so a very smart choice to go to him. Now beyond that, what about label-wise, anything being offered? Will it be self-released?*

Weirdbeard: You shall see by the time this hits print... we've talked to a few labels, we really love Traktor 7 outta Boston, but we'll see what's offered and what appeals to us.

SCM: *Now Zach, I also understand you appear on the new Drinkfist CD too?*

Zach: Oh yeah... they're a bunch of real good guys and they asked me to be on their CD, on one of the songs... definitely a good time! That should be out damn soon, if not now.

SCM: *And on one last note, if you could, and it's a tough task since you're so damn weird/unique and tough to pigeon-hole as a band ("The Zappas of Kill-Core" as I once wrote in a press quote for them) but gimme once sentence to sum up the mindset of Stratejacket?*

Zach: "We will happily, politely, kill you!"

SCM: *Works for me... as long as I'm not the intended victim, of course... so guys, thanks for your time, again, CD's out now - everywhere, and I'll see you s.o.b.'s soon enough... anyone you wanna plug? Your cronies? What local bands do you really like, etc?*

Zach/Weirdbeard/Lance/Matt: Hell yeah, thanks Deek too, we really appreciate it. As for bands f-ck yeah, we really dig Trauma Concept, Bled, Breathe, Milligram, The Traktor 7 Crew, Pino Bros Ink, Mekanizm, Drinkfist, White (Jim Foster's, ex-Nullset, new band), Twytch, Motocops, Bewkenheimer, Jet, Suckapunch, Bonescrew... who just put out a new CD.... I'm sure we've forgotten like 50 bands... damn you Deek for putting us on the spot!

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BLOODSIMPLE



By Deek McDeekula

Recently Deek, of WBCN/Pure-rockfury.com, had the opportunity to talk to Tim Williams, former singer of "Strong Island" hardcore/metal stalwarts V.O.D.(Vision of Disorder), and now the current frontman of a brand-new skull-collapsing outfit under the name "bloodsimple." (spelled EXACTLY as such, with a period too), and featuring ex-members of V.O.D. (two of them), Downset, and Screw). Here's what transpired...

SoundCheck Magazine: Tim, first off, thank you immensely, for (a) doing this interview with us - I'm sure all the metalheads in general, and V.O.D. fans, who frequent this mag will be quite appreciative, and (b) was psyched to recently have you on a bill I booked over at O'Brien's in Allston (they jumped on the bill to test out their material), where you tore many an audience member 13.5 new arseholes...

Tim Williams: No sweat...It's how we do things...thank you, too...

SCM: Now to move right into the inquisition here, after all, it's what we're doing...so, gotta ask - especially since its your first interview for this newly formed band...but what's the story behind the band? Give us a little info. as to where you're coming from and how you aligned this current composite of huge talent (Chris

Hamilton from Downset, etc....

TW: Basically, the band began with Mike K. (V.O.D.) and I, with a crappy four-track... just getting ideas and messin' around. Soon after, Mike bought ProTools and we then came across Nick Rowe, the illegitimate genius. After that, songs began to come out of this new outfit, but we still couldn't find a drummer or bassist. So the search went far and wide and we finally found Chris, and this guy Kyle (ex- "Screw") from Georgia. We knew we needed a cast of professionals so we held out and here we are....The band name now is "bloodsimple." (The band was originally named FIXATE during their aforementioned Boston performance.)

SCM: Now, hopefully I'm not invading upon any touchy subject matter here, but what was/is the overall story with V.O.D. (I hear a variety of info/stories)? Are you officially 100% done - if so, why so? What brought it about? Also, IF SO, any chance or thought of ever doing a V.O.D. reunion in the distant future? I'm just damn curious about this since your last release "From Bliss To Devastation" seemed to present you at the top of your game in terms of writing, melody-incorporation, and delivery.

TW: Well... V.O.D. is on a somewhat long-term break... that's all I'm disposed to discuss...I'd have to kill you if I said more...seriously....

SCM: O.K...I won't pry - one last "question of old" though - Brendan Cohen - drummer for V.O.D. - I mean, I felt the kid was pretty damn phenomenal as a drummer in many respects - where's he at now? Is he involved with any new projects currently?

TW: Brendan Cohen, the Fink, is an amazing person with an amazing gift... We love him and always will... He's in a band with Mike F. (from V.O.D.). You can be sure we will be doing shows with them in the near future.

SCM: Now, moving along, I understand "bloodsimple." embarked on a small tour/jaunt of gigs in January. I know there were some small problems within the band, I hear, that unfortunately forced you to have to cancel a few dates, but what about the rest of the shows? How extensive was this "tour" geographically?

TW: There were no internal problems there actually, it was just a mix-up with dates, deadlines, and availability... We are just being careful, where and what we play. We're still working on our upcoming record, too, so we will be playing some Northeast dates... hittin' the Providence - area and so forth.

SCM: ...and what about recorded material? Have you guys laid down anything yet? When might a CD be available? Any knowledge as to who might be releasing it?

TW: The record is in the works. We have about 25 songs of darkness and death... We should be picking things up by late summer... maybe earlier - who the fuck knows. I can tell you this though, if you like high-end, heavy music... you'll be blowing loads! As for who is putting it out, I don't know - we're prepared to hold out for the right one...

SCM: Now I gotta ask, what are the fundamental advantages/disadvantages of starting from scratch with a brand-new band?

TW: Advantages: After 10 years you kinda got a grip on who the snakes are. There's a lot of those motherfuckers out there... and one big disadvantage... people already have expectations before they hear the new stuff, that, or they think it's gonna be the same old shit...

SCM: And lastly, so you can get back to icing your vocal chords... since I'd assume you guys (most of you) are tight with the Long Island area scene - having been involved with it for such a long duration of time - could you give us a little insight on some up-and-coming noteworthy bands that might break outta that area in the not-too-distant future?

TW: I'd say no one - they all suck... kidding... no, dig a lot a shit out there, Brendan's new band...you'll see... also Mainline, Movielife, Reach 454, Amazing Device... lots of shit...

SCM: Oh yeah, real quickly, give us some insight as to music/bands you're digging right now - bands as a whole, AND what vocalists/frontmen (past and present) do you admire and which have helped shape what you bring to the table with "bloodsimple." and your work in the past?

TW: Bands I admire, and influences...hmm...Queens Of The Stone Age, Deftones, Cave In, John Lennon, Rolling Stones - any band or anyone not afraid to do their own thing, and bands that withstand the test of time... pop rap sucks dick...

SCM: Not a Lil' Bow Wow fan, huh? Tim, thanks again man. Hope to see you guys LIVE back in town soon! You guys certainly made some fans the last time you hit town (only your second show, too!) so a lot of people should be there when the time comes, to check out the insanity yet again. Thank you, seriously, good luck with all... and try not to kill anyone on your way out...

TW: See you motherfuckers when we get out there, thanks for your support. Oh yeah, also, possible Vision Of Disorder DVD *Dead In New York* on the way. It's lots of sick shows from around the globe, backstage mayhem, and lots of other interesting clips... thanks man...

motörhead

KINGS OF THE ROAD



*By Jesse "No Sleep Till Hammersmith" Mayer
Photo by Gene Kirkland*

True metal has always needed to travel a whole lot to survive. So did the Visigoths, the Huns, and The Vikings. If Z-28s, high school parking lots, and DYS facilities had existed in the days of the Mongol Hordes, they would have ruled there, too. Like their ancestral brethren in shock and awe, radio airplay and television are really not an issue for the real metal invaders. It's all about rolling into your hometown and showing no mercy whatsoever. Well, it doesn't get any more real, more true or more fuckin' metal than Motorhead. If you disagree, keep it to yourself. Unless, of course, you're willing to tell Lemmy to his face. Lemmy is almost

60 years old. Trust and believe, he, drummer Mikkey Dee, and guitarist Phil Campbell are Motorhead and they will make you a believer, by any means necessary. Motorhead have been keeping a live schedule for the last 25 years that a lot of bands full of 25-year-olds cry about like the red-headed stepchildren and poseurs that they are. I spoke with drummer Mikkey Dee at the outset of their current tour with Anthrax (which hits the Palladium in Worcester, MA on Friday, May 9th) about their lives on the road, what it is to be truly Motorhead, and the only tour they ever walked off of. Listen and learn, my children....listen and learn.

SoundCheck Magazine: *I understand Lemmy just had surgery. Is he O.K.?*

Mikkey Dee: Yeah, he's fine. No big deal. He's fine, but he's on painkillers, yesterday he was sleeping all day.

SCM: *Fun with Percocet.*

MD: He's alright except that he's in pain.

SCM: *Good, and the rest of you guys are well?*

MD: Yeah, we're all fine.

SCM: *You guys are unbelievable road dogs, you just tour all the time.*

MD: That's us.

SCM: *And a new disk every 18 months.*

MD: This time we're taking a little bit of a jump here – we're not making a record this year. So we're going to keep touring up to Christmas. First year, I think that we blew off a record.

SCM: *The schedule you're on basically, where I was going with this, is pretty punishing to bands in their twenties and you guys manage to do it. What do you this attribute to?*

MD: I really don't know. I think we belong on the road. Some bands really don't but I believe just that we do. We have the most fun on the road. We have a very, very good fan base out there that keep coming to see us.

SCM: *You do have a really solid fan base.*

MD: It means that we can do a festival and take the weekend off, and then come back and do the whole thing again. It's very unique the way we have it. That's not why we tour all the time, but it seems to suit us really good.

SCM: *As far as touring goes, an awful lot of bands from our area, from Boston, prefer touring in Europe to touring in the United States.*

MD: Any band will do that right now.

SCM: *Do you prefer touring Europe as well?*

MD: We tour so much, I got to tell you this, after a full European tour, I'm pretty fed up with Europe and I very much look forward to the U.S. But when I'm done with you, I can't wait to get back to Europe.

SCM: *What's the down side of touring in Europe?*

MD: For us really nothing because out there we do really well. We do arenas out there; we do Wembley Arena and stuff like that. The circum-

stances of touring in Europe for us is very different; we have several busses, we have our own catering with us – the circumstances are very, very good. We have a bigger fan following out there. But there's nothing bad with touring Europe, but you just get tired with Europe. I mean, I get tired of anyplace in traveling for two to three months and then you go, Well it's time to go across the sea.

SCM: *Who are your favorite bands to be on the road with?*

MD: I couldn't tell you but we had a lot of good tours, for instance touring with Black Sabbath in '94 or '95 was excellent. We toured with Metallica, we toured with Ozzie, that was great. We do well with these guys, great friends and great bands. A lot of the older bands, even young bands. Queens Of The Stone Age – great guys. Gluecifer, fantastic tour we did with these guys.

SCM: *Nashville Pussy?*

MD: Nashville Pussy as well. I just thought they lost it when Correy Parks left. She was like absolutely the good half of that band, so I guess it's over for those guys. The Anthrax tour we did – Anthrax opening up for us in Europe last fall was fantastic. It clicked perfectly and that's why we're doing it again.

SCM: *Who's going to headline or are you guys going to split that?*

MD: No, we headline.

SCM: *That will be a good tour.*

MD: It will be a very good tour.

SCM: *Now let's talk about bad tours. If you could kill one person in the world and get away with it, would it be Blackie Lawless?*

MD: He was a very good friend of mine, so I don't like to kill anyone but I'd say I'm not too much of a fan of him anymore the way he's done what he's done. I don't really care for him anymore but I wouldn't kill him, no.

SCM: *Is that still the only tour Motorhead has ever walked off of?*

MD: Yes. I couldn't take it anymore and trust me, we gave it a good – I don't remember but it was close to four weeks and the first three weeks we never even saw Blackie. He never even came out

"WHEN YOU CAN SEE A BAND TRY TO FUCK YOU ON PURPOSE, THEN IT'S WAR."

or said hi. I walked on his bus, drunk as a soot after three weeks and was like, What the fuck is going on.

SCM: *I got to tell you, working on house production in Boston, I saw some of the nastiest, skankiest looking women I've ever seen get off a tour bus off of his bus. They looked like beat-down drag queens.*

MD: I'm sure. When you can see a band try to fuck you on purpose, then it's war. That's no fun at all. Mistakes happen and there's always going to be a lot of shit going on before you adjust to each other. I mean you're putting two or three or maybe four bands on the road and you've got so many people and personnel that never even met each other sometimes and of course there are going to be problems but if you are a normal, cool fuckin' dude, you can deal with that, you can resolve the problems. But Blackie never wanted to resolve anything. He just provoked us every, every, every day. Each day we took some shit and the next day it got even worse. In the end we said we can't do this anymore. I mean the guy took almost two hours at the sold-out New York show to go from the bus downstairs, the steps of the building, up to stage and then soundcheck. He took one and a half hours just to get up there and they're holding the doors and we waited in soundcheck and he's just doing nothing and he walked on stage, picked up his bass, and gave it back to his bass tech and

said, No, I'm O.K. and that was it for the go-ahead for us to start soundchecking. Of course we couldn't because they held the doors. Stuff like that. It's ridiculous. We'd say, Where is Blackie? The band was on stage waiting. Where is he? Oh he's in the bus downstairs. Well go get him! Yeah, yeah, he'll be here soon. It took an hour and a half. Stuff like that is a joke.

SCM: *That's kind of weird, too, because in all honesty I would think Wasp would have trouble doing a thousand-seater club on tour on their own.*

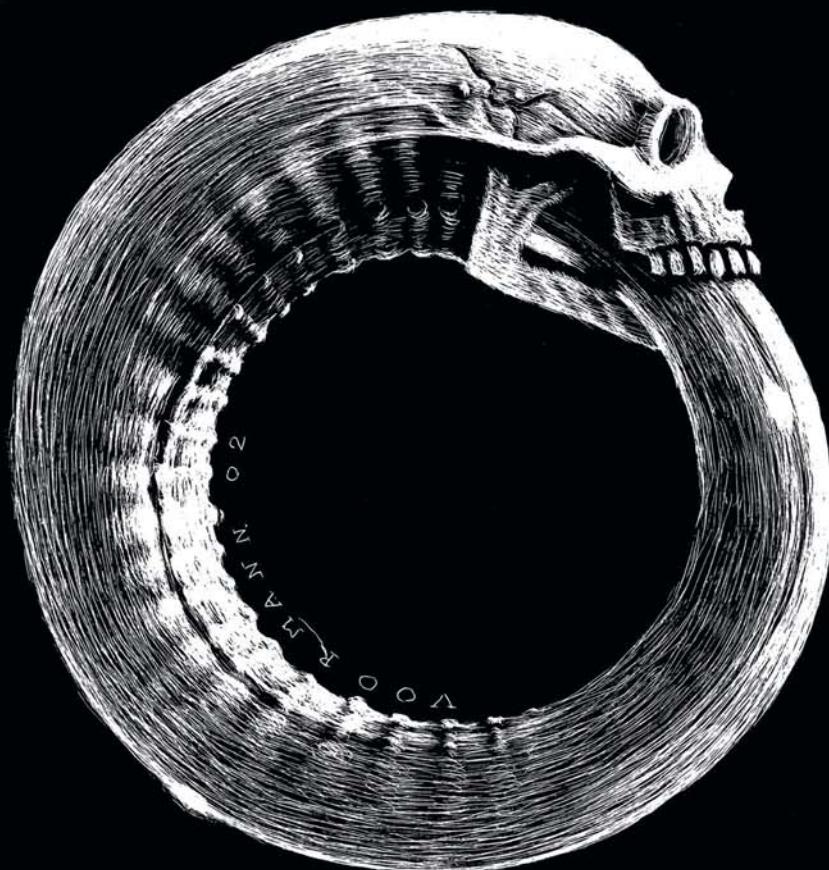
MD: I'm speaking to Blackie on his bus after three weeks and he kept saying, Well you know my tour this and my tour that and it's going to be a lot better and you know just hang on Mikkey. My tour is going to start kicking in. Now I realize the guy's insane. He thinks it's his fucking tour. So before we left we all checked – our office was checking out the ticket sales and we sold 75 percent of the tickets. So we said, Well, we're out of here and of course the day after we left, all the promoters dropped the rest of the tours. Well, there you have it.

SCM: *So that would obviously be the worst tour that you've done in your history with Motorhead.*

MD: It is. Absolutely. The worst tour I've done period. King Diamond, Dokken, you can pick any fucking band.



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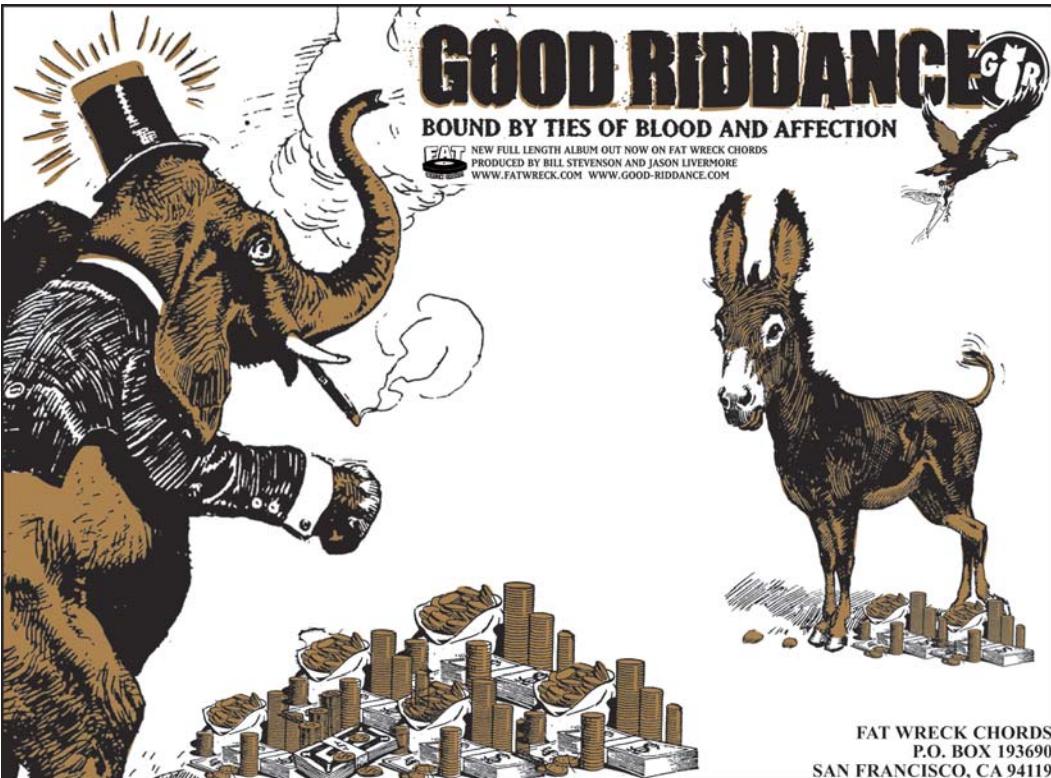
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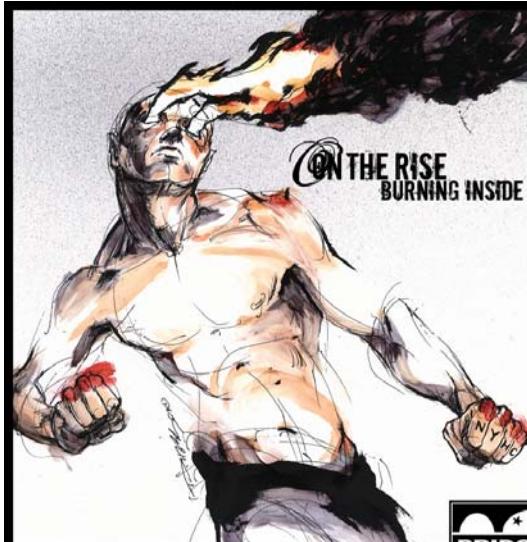
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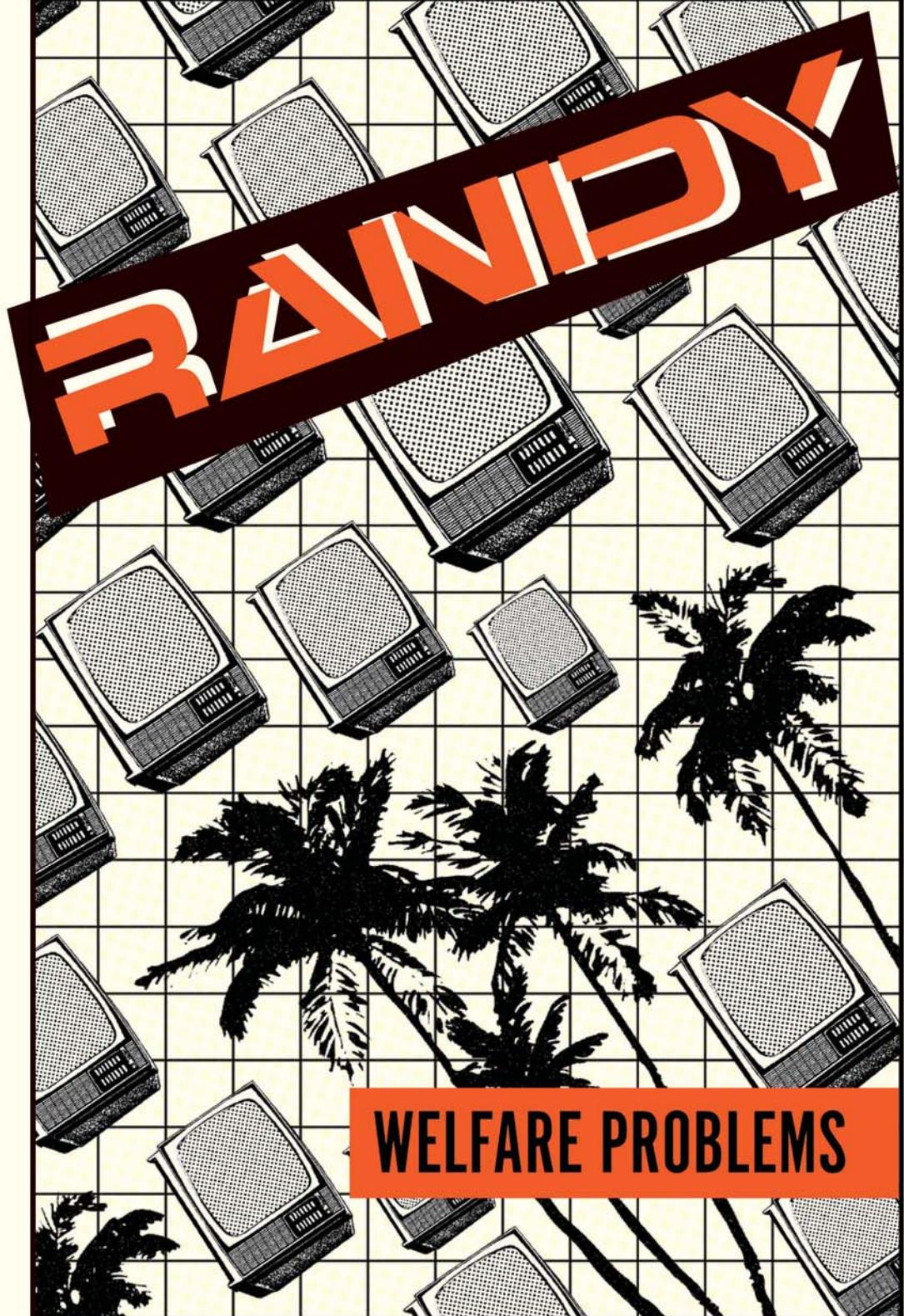
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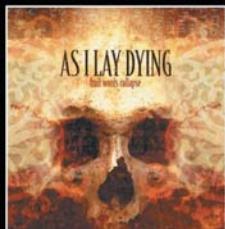
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IRON WORKS

The New England Metal & Hardcore Festival

to make its fifth year its most memorable with the help of an incredible lineup of bands and a planned DVD release documenting this year's show. A film crew from **Trustkill** will record all action on the stage and behind the scenes for a DVD, to be released later this year. This project is being directed by the legendary **Darren Dones** (Shadows Falls, Thursday). The two-day festival takes place Friday and Saturday, May 16 and 17 at the Palladium in Worcester, MA. It features some of the top names in the metal and

hardcore

genres. Tickets are available at all Strawberries Record Stores, online at tickets.com, or by calling tickets.com at (800) 477-

6849. For more info, visit the website at metalhardcorefestival.com...

The former **Judas Priest** frontman **Rob Halford** and his bandmates have finished rehearsals and it is reported that **The Metal Gods Tour** will feature one of Halford's most memorable set lists. The dates for the Metal Gods 2003 North American Tour, featuring Halford, **Testament**, **Immortal**, **Primal Fear**, **Carnal Forge**, **Amon Amarth**, **Pain Museum**, and Polish metal titans **Behemoth**, can be found at: www.TheMetal-Gods.com for behind-the-scenes tour reports...

According to author **Ian Christe**, his brand new heavy metal tome, *Sound Of The Beast: The Complete Headbanging History of Heavy Metal*, is "loaded with **Morbid Angel** info., amazing quotes from Trey, and photo evidence from the mid-1990s." Furthermore, the book contains a list of the 25 Best Metal Albums Of All Time, which includes none other than Morbid Angel's *Formulas Fatal to the Flesh* amongst its exalted titles. Visit www.soundofthebeast.com or www.earache.com...

Metal Blade's King Diamond report that all the basic tracks have been recorded and they should begin to mix everything together starting in June 2003 for the new album *The Puppet Master*, tentatively scheduled for a late October release. For more details go to: www.metalblade.com...

Cattle Decapitation is writing new songs for the next **Metal Blade Records** release entitled, *Humanure*. This is the first time the band has

publicly uttered the title for the next album. They should be ready to record by the end of summer for a fall/winter release. Expect a whole new way to end yourself 2003. www.cattledecapitation.com or www.metalblade.com...

Rock trio **King's X** is putting a new twist on the practice of established bands releasing "pre-fame" material. The new studio album *Black Like Sunday*, featuring 14 songs, is scheduled for release on May 20, 2003, on **Brop! Records/Metal Blade Records**. For more info www.metalblade.com...

The New Jersey quintet **God Forbid** have been working hard over the past few months preparing the follow-up to their critically acclaimed **Century Media** debut, *Determination*. There seem to have been some rumors spread as of late regarding the status of vocalist **Byron Davis**, so to clear everything up, God Forbid offers the following statement: "In an effort to dispel the flurry of rumors floating around, God Forbid would like to announce that Byron Davis is still the lead singer of the band..." Recording for the album will begin sometime in May and a producer will be named soon. Be sure to check www.godforbid.com for updates and news...



In addition to new album that **Cannibal Corpse** will start recording in September, they're working on a box set for a fall release, which will contain three CDs, and one DVD including covers, rare recordings, and rare videos. More information to come soon! www.cannibalcorpse.net or www.metalblade.com...

Eighteen Visions release upon the world their first video off *Vanity* for "You Broke Like Glass." Directed by **Chris Sims** (Poison The Well, Sworn Enemy) from Huntington Beach, CA, the video is an amazing display of what Eighteen Visions has been known for and loved for... unbridled energy, glamour, and innovative, catchy and heavy rock n' roll. Their full U.S. tour with **Lamb Of God**, **Chimaira**, and **Atreyu** kicked off in April. Pick up a copy of *Vanity* at your favorite record store, or at their webstore at: www.eighteenvisions.com...



LACUNA COIL

In spite of all the mainstream hype over the crossover debut of Evanescence onto the popular music scene, long-time underground fans were quick to spot the similarity of their sound to **Lacuna Coil**'s, who've been cultivating their musical craft since 1996. Lacuna Coil will be returning to North America for the second time in two years to provide direct support to the nationally acclaimed Opeth on the Fair Judgment Tour, and to open for the headlining Danzing on the Blackest Of The Black Tour, featuring **Superjoint Ritual**, **Nile**, **Behemoth**, and **Opeth** for two shows. Go to www.centurymedia.com...

NORA is hitting the U.K. June 21 through June 29. Also, **NORA** hit **Trax East** to begin the sessions on *Dreamers And Deadmen*, their second album for **Trustkill**. This album is slated for an early August release...

Bleeding Through will tour the Midwest and Northeast with **Underoath** right after their tour with **The Haunted**. This tour will bring them right up to **Hellfest**. Right afterwards they begin recording their **Trustkill** debut album, which is slated for an October release. For more info check www.trustkill.com...

New York metal band **HavocHate** has secured the opening slot on the upcoming **Anthrax/Motorhead** North American tour. The enterprising young band embodies the DIY ethic, recording its debut, *This Violent Earth*, on its own and keeping a steady of trail self-booked tour dates. Proving that hard work does indeed pay off, last year the still-unsigned band was included on the "Gods of War Tour" with **Manowar**, **Immortal**, and **Catastrophic**. *This Violent Earth* will be officially released this summer. For additional information or tour dates visit: www.havochate.com...



FROM THE FOUNDRY

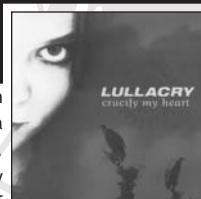


ULLACRY - ★

Crucify My Heart
(Century Media)
Contact: centurymedia.com

ULLACRY play nu-metal with female vocals and what I guess is a lot of talent. But it isn't that good. I just don't know who will really enjoy this type of stuff. I suppose if your girlfriend hates that there are no girl bands for her to listen to when you're listening to Disturbed or System Of A Down, give her this. It's poppy nu-metal you'll be able to stomach and she can feel good about bonding with you. After she's worn through this CD, get her a Crisis CD so she can see what a female vocalist can really do.

- Mullet P.I.



CATARACT - ★★★

Great Days Of Vengeance
(LifeForce Records)
Contact: lifeforcerecords.com

Cataract play metally hardcore, but with this release I think have gone a little more metal. It's good - if I had taken notes on the song



numbers I could tell you if it was song 3, 4, or 5 that had this great double bass part, but I was too busy making sick, brutal, metal faces to care about notes. This is good if you're into metally hardcore or hard-core metal and if you're not, Justin Timberlake is waiting for you with open arms.

- Mullet P.I.

40 GRIT - ★★★

Nothing To Remember
(Metalblade Records)
Contact: 40grit.com

40 Grit - a sandpaper reference? If so, it's fitting, because these guys I'm sure will have little or no problem grindin' down the competition!

Formed in 1997, this Bay-area metal



outfit (and no, they sound nothing like Exodus, etc.) are fairly original in sound 'n' delivery and could possibly be compared to Machinehead (a real good thing in my book!). Singer James Santiago can belt it out like the best of 'em too - and as for variety, one of the tracks even heavily employs some acoustic guitar work that serves as a nice pace changer. Word is, that these Cali gents have toured overseas with both Pro-Pain and S.O.D. (not bad at all) - question is, when the hell are they coming back to New England? Would love to check out this band live; there's great depth to what they do and the CD at

hand would most likely appeal to a wider range of listeners than most of the other Metalblade Records' fare. CD highlights include "No Giving In" and "Pieces." Not rocketscience mind you, but they got my vote. Some solid lyrics too and great (and unique) guitar work. 40 grit would tour well with Nothingface and Soil, now that I think about it after hearing the CD for the fifth time. You'll get a decent video for the track "Only Human" ta' boot.

- Deek McDeekula

TOURNIQUET - ★★★★

Where Moth And Rust Destroy
(Metalblade Records)
Contact: tourniquet.net

In all honesty, and I don't mean to offend, but I felt that ALL the albums Megadeth released after *Countdown to Extinction* were crap. Night after night, I'd pray to a variety of gods that Megadeth would come back with something that'd re-ignite the fire I felt the band once had...but no dice. In any case, now with Megadeth gone, enter an entirely different band, these s.o.b.'s, who have answered my prayers (and perhaps yours) by effectively carrying on the torch of the Mustaine-metal that was. My only gripe (I'm a tough bastard to please) is that these guys sound almost too much like Megadeth - hell, I later saw that Marty Friedman (yup, ex-Megadeth) even drop a bunch of guitar solos on this very album! Don't get me wrong though, this CD completely hits the spot for me in about 78 ways, and by far, it's the best CD out of all that have crossed my desk this month...O.K., so I don't even own a desk, details, details...

- Deek McDeekula



GOD DETHRONED -★★★

Into The Lungs Of Hell
(Metalblade Records)
Contact: goddethrowned.com

Cheery album title... wouldn't you agree? At least the band's logo font is pretty readable... that doesn't often happen with bands in this genre - most of their names get scrawled into some indecipherable, jagged, spiderweb-like mess in hopes of achieving an evil effect I suppose. As for the CD though, some really great drum work here - we're talking blazing fast, damn tight, high in the mix, etc. - but the vocal delivery (and I'm a fan of "growl-metal") is a little repetitious lyrically - but not to an extent where I'm truly annoyed, nor forced into a yawn-a-thon. Let's put it this way, although I dig the CD, I'm not hugely impressed, but I still wouldn't be at all angry had I paid cash for this release. These Swedes are pretty damn angry - and as the cover art would visually warn, this CD isn't something most chicks you're tryin' to get with would be thrilled to stumble upon in your bedroom. As for dollar value, it's a long-ass CD, which never gets boring, and it's chock full o' live tracks (from the Whiskey a GoGo in L.A.) and video clips, too, which serve to push this into the realm of a

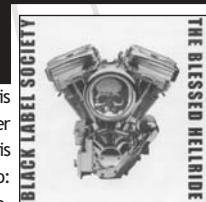


"worthwhile purchase." All in all, it's definitely "head-bangable" and these guys seem to be picking up where Death (the band - R.I.P. Chuck S.) left off. File Under: Somewhere yet another fiery pathway to hell opens with each spin of this CD.

- Deek McDeekula

BLACK LABEL SOCIETY - ★★★★

The Blessed Hellride
(Spitfire Records)
Contact: Spitfirerecords.com



Zakk has done it again and this time it's louder, faster, and heavier than I can put into words. This amazing Axe man did it all, too: vocals, guitars, bass, and piano.

Craig Nunenmacher (New Orleans Chapter) lends his drum ability for this very appealing record. Of course, Track# 3, "StillBorn" has the great Ozzy vocals on it with that Led Zeppelin sound and guess what, it's getting radio airplay. What did I just say? Anyway, the Metal Wench totally gives the thumbs up on this CD. I can't wait to see it done live on this summer's Ozzfest. There are even ballads on The Blessed Hellride, like the title track, #5, my favorite. The artwork is all black and white, pretty bright with the famous Black Label Society Crosses and Skulls and all the lyrics right there for you to enjoy.

- Metal Wench

ICHABOD - ★★★

Let the Bad Times Roll
Contact: ichabodrocks.com

I have to say this CD rocks! Right from the first tune "Inglorious" to the last "Break Her Neck Before She Breaks Your Heart," you can feel the passion and intensity Ichabod brings to the table. The first time I listened to "Let the Bad Times Roll" was after seeing the guys live, and the CD definitely sells it. Most might say the songs are really long, but just think of late night and you're kicking back - 4:20 - throw in this CD and you're in heaven. Ichabod's music has the melodies you need and the heaviness you feel. I really enjoyed the trippy artwork, too! This CD in my opinion is worth taking a listen to. Check it out for yourself at the web address above.

- Metal Wench

STRATEJACKET - ★★★

Feed The Hungry With The Poor
Contact: stratejacket.com

Holy sh!t! I'm only on the first song "Puzzle" and Zach's screaming vocals blew me out of the water. Track #2 "Five Dollar Hitman" is my favorite from Stratejacket. This CD has really great sound quality, props to Foster. "Feed The Hungry With The Poor" - what a strange concept, check out the CD artwork and you will understand. Creepy! "Sex For Money," track #7 will certainly get your attention. Overall, I'm totally impressed with the songs and think you will be, too. The Metal Wench urges you to get this CD and see Stratejacket live.

- Metal Wench



By Matt O'Dette

Just when you thought it was safe to go to Holland... think again. Since 1991, Holland's God Dethroned has been producing sound waves so fierce that Satan himself filed a noise complaint. God Dethroned's musical mastery has always been characterized by their technical precision and catchy guitar melodies. You won't find bibles or hymnbooks in their practice space. With a fifth studio album now under their belt, these troopers of death are sure to take over the throne their Holy One left behind. I got the opportunity to speak with guitarist, Jens, about their newest fiery assault, *Into the Lungs of Hell*.

SoundCheck Magazine: Jens, what's going on?

Jens: All is well.

SCM: You guys have a new album coming out entitled, "*Into the Lungs of Hell*." What did you do differently with this album when compared to some of your older material?

Jens: Well, there were a lot of changes made. For one, we've had a serious lineup change in the fact that we have a new drummer, Arien van Weesenbeek. He's been with us since mid 2001. He's a very tight drummer, almost a human metronome. That's brought a lot of stability to the band and I think that shows on the new album. Another change is that we changed studio and producer. We tuned the guitars down a bit for this album as well. I think this album is also a natural progression from the previous one, which was a very fast and chaotic album. *Into the Lungs of Hell* is much tighter, more mature and more focused on the groove and power than on pure speed.

SCM: One of the key elements that you guys always seem to focus on in your music is melody. Many people may argue that melody doesn't have a place in brutal death metal. How do you feel it really enhances your sound as a metal band?

Jens: Well, what we try to do, is to be as catchy as we can. We try and make compact, short, and catchy songs. Most of the catchy element springs from the riffs themselves, but I think the melody lines add variety to the songs to the extent that the songs become very recognizable through the melodies. By adding this variety, the brutal parts will be more brutal. That has really been our key element from the start.

SCM: *What is it for you and for your band that has kept you playing this kind of music for so long?*

Jens: I think it's the energy that it generates to be on stage or just in the rehearsal room and come up with ideas and play them. Getting the feedback and energy from yourself, from your group and from your fans when you play live is amazing. It's something that music in general creates but metal has this intensity that is sometimes lacking from other forms of music. It's quite addicting actually.

SCM: *On the topic of playing live, do you have plans to come to the U.S. and tour for this new album?*

Jens: Yeah, we've almost finalized a tour package. I can't be 100% sure but it looks like we'll be in the states for four weeks from the end of May through June. I think there's gonna be about four bands on the bill and we'll probably headline.

SCM: *Now what do you make of bands like Cradle of Filth and Shadows Fall, for instance, that are out on Ozzfest this year. Cradle of Filth is headlining the second stage at Ozzfest. Do you think that has the potential to open up the doors for a lot of underground bands like God Dethroned to get further exposure?*

Jens: Yeah, I do see it that way. Actually, I'd go a step further and say that bands like Slipknot, System of a Down, are paving the way for heavy music. Bands like that are supplying a lot of the fresh blood and I think it's a very healthy thing. Even though there's a lot of death metal fanatics that will probably spit on this music, still, it will keep death metal alive in the future. People that are looking for more brutal stuff are eventually going to wander off into death metal land so to speak. That'll supply a future for a lot of bands.

SCM: *I agree with you. Everyone needs a way to get into underground metal. You just don't start knowing about bands like God Dethroned. You need a way to bridge yourself into it. A lot of those heavier mainstream bands offer an opportunity for kids who like heavier music to find out more about it. Many people in the metal scene, especially death metal, are closed-minded about that sort of thing because they wanna keep it to themselves.*

Jens: I've been watching the Nu Metal scene with a lot of interest. Of course it's a trend and trends are to be taken with a grain of salt but there is going to be people who are going to be fanatics because they started listening to this music and slowly started edging towards the heavier stuff. I don't think that it's bad by any means because the bands are going to be there for a short while, well they'll be gone soon enough and they'll leave the scene alone.

SCM: *That's a great way of looking at it. Are there any last words you want to leave the metal fans here in Boston with about the new album and about your band?*

Jens: We'll be rehearsing a lot and as soon as we've cleared this tour package up, we'll head for the States. I'm sure we'll be in the Boston area for this tour and we'll hang out with you guys and have a good time because it's been a while. Now the time has come for us to visit the States a bit more intensively so I hope to party with you guys soon!



Check metalblade.com
for more details.

THE AMPLIFIER

MUST-HAVE INDIE LABEL RELEASES

THE UNSEEN - ★★★

Explode

(BYO Records)

Contact: byorecords.com



If the Unseen are ten years old, it means that the children of the first wave of bands they influenced are prime candidates to appreciate and perpetuate their legacy. No signs of aging apparent here, however, on their latest disc. Carrying the flag passed on from the likes of Discharge and Crucifix Dehumanization, these local nice boys gone punk spot weld-strong rhythms to their angry vocals about emotional disenfranchisement, and living in a fucked-up world. What surfs them above the crowd in the pit of flaccid spiked haired and tattooed million-dollar poseurs, is the utter lack of pop in their punk and the absence of metal in their hard-core. A great sounding disc that maintains both the West Coast production with East Coast fury. 1984 wasn't perhaps the best year for punk rock, but these guys chose the best bands.

- The Solid Citizen

MATCHBOOK ROMANCE - ★★★

West for Wishing

(Epitaph Records)

Contact: epitaph.com



The Citizen must here confess a certain amazement at never hearing anything quite like this disc before. An uplifting buzz-kill. Emo thrash math pop; is that a term yet?

Chavez was the first touchstone until the creepy cookie monster vocals layered in the background snarled its way in to the mix. Talented and diverse arrangements, yearning vocals, great production (as usual) and what more does one want? Album of the year? No. These guys should enter a caged death match against the Damn Personals. The prize is a no-strings-attached development deal from DGC. I'm confident these guys would come up with something that would entertain a lot of people!

- The Solid Citizen

TERROR- ★★★

Lowest of the Low

(Bridge Nine Records)

Contact: bridge9.com



It's as if someone dialed the way back machine to 1984 and we all drew Xs on our hands and went to the local VFW for the weekly all-ages matinee. Former members of Buried Alive and Carry On coalesce to form one of the better

contemporary "core" records this side of Gravity Records. When hate and precision are so white hot and pure how can one not simply just get caught up in the melee and feel that for a brief moment all is well in the world? Some people drink, some go to church and some of us just need a regular dose of what Bridge Nine has been so consistently cranking out. Stop-on-a-dime hard-core to make the world a better place, by encouraging you to stop complaining and get off your ass. Flex your head!

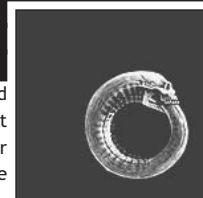
- The Solid Citizen

TURBONEGRO - ★★★★

Scandinavian Leather

(Burning Heart/Epitaph)

Contact: turbonegro.com



"We had an image meeting and we sat down and got so drunk that the day after we woke up, all our notebook had written in it was the word 'homo.' That was our image. Homo," says Turbonegro bassist Happy Tom in their press release. I saw Turbonegro open for Queens of the Stone Age a few weeks back, and the reaction of the thick-necked frat boys in the audience to the sloppy fat Alice Cooper look-alike fronting the Village People singing songs called "Rendezvous with Anus" and "I Got Erection" was priceless. The band specializes in ridiculously catchy and bombastic Kiss-style big rock songs about pizza and blowjobs - what's not to love? Though they'll probably never top their classic album *Apocalypse Dudes*, *Scandinavian Leather* is a thoroughly enjoyable follow up. The chorus to "Train of Flesh" distills Turbonegro's essence down to a single brilliant line: "I want a fucking orgasm right now!" This album is essential to all fans of rock, metal and punk.

- Mike Baldino

MIDNIGHT CREEPS - ★★★★

Doomed From the Get Go

(Rodent Popsicle Records)

Contact: rodentpopsicle.com



The first song's chorus pretty much sums it up for me. "You don't fuck with me!" That's a direct quote. Lead singer Jenny Hurricane is the ever psychotic, mental muscle of the outfit, performing rock solid in her vocals. She stumbles backward into the Runaways, the Slits, and the Killjoys, gurgling vomit in her lyrics. The Creeps stab their music into your ears with knifelike sharpness, letting warm, stinging noise bleed through your being until you can't help but throw your hands up and flip the bird. It goes far beyond punk and roll. Bitch guitarist Heather Mars beats you in your dirtiest places her irreverent, bullying guitar chords.

Jeff Creep, races bassist Jonas with the unsanitary rattling of a vibrator from hell. It's almost like listening to rockabilly shooting Jagermeister, with the same consequences the next morning. With songs like "Menstrual Institution" and "Toilet-bowl Suicide," the Creeps show their defiance, and almost fatal hatred of baby-doll tee wearing, leather bracelet ornamented, size two, groupie wannabe, girlie girls. Jenny is a bad boy loving, conjugal visit making, sex, drug, and rock-n-roll she-bitch, in total control. The Midnight Creeps grab you by the balls and use them to peel you inside out. If I may end with a reading from the Book of Bitch, "I've been plugged up for months, I've got the feminine disease, insecurity makes me bitch and plead." I think this is the most times I've used bitch in a review and that alone makes me reward Midnight Creeps as many stars as I can fit on the page.

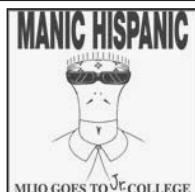
- Marcella Iovanni

MANIC HISPANIC - ★★★

Mijo Goes To Jr. College
(BYO Records)
Contact: byorecords.com

So fast, so melodic, So Cal, so wrong!!!! This is the disc that answers the musical question, "If Me First And The Gimmie Gimmies were at a house party beating on a pinata, while loaded on cervesas and glue but nobody was there to hear them... would they make a sound?" Manic Hispanic may be a chino wearin', low ride rollin' one-trick pony, but it's a pretty goddamn entertaining trick. Their interpretations of scewed punk rock classics are musically flawless and funny as hell (including the most on-point Fat Mike impersonation you ever could want). Stand-out cuts include "The INS took my Novia Away," "Creeper Is A Lowrider," "Brand New Impala" and "Menudo Morning Nightmare" (which would probably really piss off Mike Ness, but he's usually in that "state of mind" regardless. Or at least that's the impression that I get). This disc is a totally uncalled for offensive, stupid, fucking blast. Now, embrace your inner Cholo. Get out there and buy it so you can pump it outta your ride all summer, Ese.

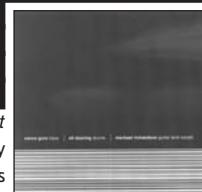
- Jesse "Homeboy" Kenmore



BENTON FALLS - ★★★

Guilt Beats Hate
(Deep Elm Records)
Produced by Matt Bayles
Contact: deepelm.com

With the opening track to *Guilt Beats Hate*, Benton Falls clearly illustrate what lies ahead on this album: nine more modern rock tunes with focus on clean guitars and personal lyrics. The songs feature a juxtaposition of vocals, with aggressive and introspective singing going hand-in-hand throughout the album. The album embraces a sound similar to The Halogens, and other indie/emo bands who focus on fluid guitar work as their band's driving force. The band's sound becomes more poppy



further into the record, particularly on "Defining the Warm Up," which deals with love lost and other personal themes most emo bands write about. This song is the low point of the album in terms of lyrics; how many times can we hear lyrics such as those in the first lines in "Defining The Warm Up": "I'm scratching my eyes out trying to find you/It's tearing my heart apart, I'm just waiting here." If the band can work on writing about themes without being cliche at times, their lyrics would greatly improve. Musically the album's a winner, but the band has got to fix up lyrics if they don't want to be categorized as just another sad emo band.

- Johnny Gaffney

BRANDTSON - ★★★

Death and Taxes
(Deep Elm Records)
Contact: deepelm.com

A guilty pleasure is blasting The Cars' "Candy-O" at full volume when nobody is at home. Admittedly, not the band's finest hour, but a good song is a good song and when the right producer is manning the helm the ship is halfway home. *Death and Taxes* is equally guilty and pleasurable. Middle America is currently mining a uniquely positive minded brand of indie rock of late (Junction 18, Plain White T's and Knock-out) and here Brandston rises to the top of the pile. Pure pop for now people. The clincher is Ed Rose's production; some of the best guitar and drum sounds I've heard in a while. The sound of the disc keeps their two vocal melodies and "gee, it's a big world" optimism from collapsing under its own weight.

- The Solid Citizen

SNOWDOGS - ★

Deep Cuts, Fast Remedies
(Victory Records)
Contact: snowdogs.co.uk

Since when did Victory Records start signing goofy generic-core up-with-people bullshit pop punk bands? This sounds like the crap they play over the credits in Freddie Prinze Jr. movies. Sample lyrics: "Life is not that full of roses / no pocketful of posies is this life / my job's no thriller / my boss is a real killer / related to Godzilla" - are you fucking kidding me? There's a song called "Hour of Sunshine" about how the band enjoys nice weather (!). This is one of the worst, most horrifyingly embarrassing albums I've ever heard.

- Mike Baldino

THE GENERATORS - ★

From Rust to Ruin
(TKO Records)
Contact: the-generators.com

The Generators were a late '90s American punk band who sang with annoying Cockney accents, had annoying, cheesy lead guitar lines, didn't rock, and were totally uninteresting. The songs on *From Rust to Ruin*, their career-spanning comp, are thoroughly interchangeable and all sound like bad Stiff Little Fingers knockoffs. The best thing about this band is that they broke up and won't be releasing any more lame, unnecessary music.

- Mike Baldino

VIC THRILL - ★

Ce-5

Produced by Robbie Adams at the Vic Thrill Salon
Contact: victhrill.com

It looks all technioish and funky... but it's really just metal with electronics added to it. The songs aren't all that creative... the instrumentation bores you 30 seconds into it... and the vocalist is flat-out irritating. The only track I remotely cared for was "Afrological" - minus the vocals... the effect they used was just stupid... it sounds like a marching band stuck in a megaphone; but the background is where it's at. Overall not worth the effort it takes to spin through the whole CD... I doubt they will be all that popular... but who knows?

- "Samantha"

THE MOBIUS BAND - ★★

Three

Contact: themobiusband.com

Go into your kitchen and grab one of those big, fat rubber bands that your mail comes strapped together with. Cut it so that you have one long piece. Put one (and only one) twist in the rubber band and tape it back together. This is a Möbius Band (also known as a Möbius Strip). Why is this a big deal? Take a pen and begin drawing a line down the middle of the band. Keep drawing the line and eventually you'll run right into where you began the line. What does this mean? The Möbius Band has only one face! There is no top or bottom surface, inner or outer surface, etc. There is only one surface! Pretty cool, huh? (If you want something truly bizarre, cut along the line... what do you think you'll get?) Now call my mom and tell her that I really am using that math degree... So you're sitting there trying to figure out what this has to do with anything. The Möbius Band (the actual band now) is fairly one-sided, also. It's not total garbage; it's innocuous enough, I suppose. I mean, the more I listen to this, the less I detest it. This emo/loop/low-fi(?)/whatever the current PC label is this week crap is all over the place, but I can't tell you one person above the age of 20 who listens to it. Why? Great progress in anti-depressants has really taken a chunk out of this market. That and the fact that ecstacy gets boring after a bit... The "songs"..."er..."compositions" do show some creativity at moments, but they beat the daylights out of the stuff in the end. From reading the press, I think I get it. They're releasing these CDs at a rapid-fire pace (One, Two, Three, etc.) because they can. Quantity over quality. Smoke a J and jam on some emo-loop for eight minutes with your Casio keyboard (awful patches) and sell it to the Amherst college kids who have nothing better to spend their parent's money on. You'll be dorm-stars! Man, all that Smith College nookie...why didn't I think of this?

- Jonny Smash

EDDIE MCGARRY - ★★

Heat From The Spark

Contact: eddiemcgarry.com

Eddie McGarry's mixture of singer/songwriter with adult contemporary themes makes for some quality material on *Heat From The Spark*. "I'm Alright Tonight" leads ...Spark off

and exhibits a kind of acoustic Bob Seger but with stronger musical palettes and hooks and an enticing string arrangement...the latter being a prominent and effective element of ...Spark. "Will You See Me Tonight" calls to mind some of the more recent material from John Mellencamp but more structurally focused on blues themes...a perfect display of influence and originality. Some very subtle but effective background vocals from Kate and Allen McGarry add to "...Tonight" just what it needs. All of McGarry's compositions have a very touching musical demeanor to them most evident in "Beautiful Girl." The first ballad on the disc it incorporates mainly McGarry, an acoustic guitar and more string arrangements but this time adding some plucked violin strings to the mix giving "Beautiful Girl" an almost orchestral backdrop. "Always" possesses the most infectious hook and "Classified" stand out as one of the record's forte displaying influences from the Dave Matthews Band. "Better Times Comin' Around" is the most aggressive selection during which we hear an electric guitar delivering some smoky bluesy leads and riffs from Jim Henry and a gripping harmonica intro from Pat Bellavance. "The All Out" closes the disc and while McGarry doesn't go all out as he does during "Better Times..." he picks an effective selection to close ...Spark as "The All Out" adheres to the acoustic themes and structures that are heard in McGarry's staple song writing.

- Karl Russo

BIG MIDNIGHT - ★★

Everything for the First Time

(Alive Records)

Contact: bigmidnight.com

Big Midnight is yet another band of mod looking guys with expensive haircuts and nice pants that rips off Iggy and The Faces but lacks the hooks and intensity of their influences. They've got loose, bombastic arrangements and a drugged-out vibe reminiscent of Exit the Dragon-era Urge Overkill taking a stab at Goat's Head Soup's deeper tracks. Too much style, not enough substance; the record sounds great while it's playing, but there isn't a truly memorable song in the bunch. Big Midnight is a good band with a lot of potential, however, and I imagine they put on a hell of a live show, but the disc just makes me want to listen to The Stones.

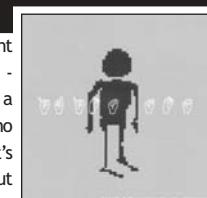
- Mike Baldino

IDIOT TOM - ★★

Relying On Showers

From the disposition that brought you Radiohead, comes Idiot Tom - all the insecure vulnerability with a hint of pretension. There was no information on the who's or what's of this album and its players, but they're playing to the wrong crowd.

Let me explain. There are six songs on this CD, and only three of them had a natural sound that seemed to belong. Songs number 2, "Crowd the Plate," number 4, "Don't Get Carried Away" and the denouement of the composition, "In a Corner Behind the Boxes," have an incredibly tender, dreamy, Thom



Yorke quality to them that seems real and sincere. It's in these three pieces that the lead best showcases the jagged intensity of his vocals, and the nakedness of his emotion. In every other song, he seems to contort the words and melodies in a labored way. The same goes for the instrumentation. In the previously mentioned songs, there is an innately cogent melding of sounds that just fit, in a volatile, yet relaxed sort of fashion. The other three songs, "Relying on Showers," "Simple Math," and "King Frog" are nothing more than spurious rock wannabe ballads, with no emotional value except that of aggravated, aggression. In my opinion, they should've homogenized on the slow, dream-drifting as that is what the do best.

- Marcella lovanni

WATERDOWN - ★★

The File You Have On Me

(Victory Records)

Contact: victoryrecords.com

Ahhh, the preachers, my favorite musicians. Waterdown is a hard rock outfit much in the vein of Korn, Godsmack, Biohazard...etc. Strong opinions range from war and peace, the fears facing refugees hoping for a better life, and the repercussions of war on soldiers, to...lost love in all forms. Pretty broad, eh? The music is overproduced and nickel and dime. There's not very much on this album that you haven't digested listening to Mudvayne or, insert other hard rock band name here. It's not that the music is bad, it's just mundane. Loud, guitars, which at times, masquerade in big, '90s hair band chords. Pulsating drums competing with pulsating bass riffs. Long instrumental openings eventually merging into wailing, echoing, and at

times flat-out shouting vocals. I believe they're sincere about what they sing, and they're convinced they have a message to bring to people, but it's bleached by conformity. All in all, they are very talented, and have a raw energy about them that has a niche. If moral outrage and blasting noise is your thing, then climb your political high horse, and clip clop off to your local music store to check out Waterdown.

- Marcella lovanni

WOODPILE - ★★

Self Titled

Combining elements of country, folk, and good, old-fashioned a.m. moodiness, Woodpile is a throwback to the sound of classic American rock. With the voice of Neil Young and the words of Warren Zevon, Hopkins and McAuliffe unburden their history, weaving their stories throughout these 16 tracks. For the most part, the CD is slow moving, but genuinely enjoyable and sincere. With whining guitars, electric and acoustic, a slow strummed bass line, and at times, a rain dripped piano solo, Woodpile acts out the serenity of a mellow, sun steady, summer day. This is the kind of music you pop in the player while watching the sunset and drinking a beer. They have such an old-time sound, that they tend to sound like a cover band...covering their own stuff, if that makes any sense. Credence Clearwater Revival melds against the background with Harry Chapin in a unique and satisfying way. This is not the kind of music I, personally, would actively seek out, but if someone put it on I would find myself getting into it.

- Marcella lovanni

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THE BLACK LIPS - ★★

(Bomp! Records)

Contact: theblacklips@hotmail.com

Don't judge a CD by its cover department. As if the name Black Lips didn't sound goth enough, the cover shows a guy (I think) made up with black lipstick and a lot of black eyeliner. But make no mistake, this is exactly the kind of garage rock mayhem we have come to expect from the good people at Bomp. Truth be told, only about half of this is really worth listening to. But the good half is really good, kind of like original lineup Stooges meets the Seeds. The production is gloriously lo-fi and muddy sounding. One gets the sense that there may be hint of opportunism going on here but not enough to accuse them of bandwagon jumping. Over all this is a decent debut.

- Jeremy Weiner

PISTOL GRIP - ★★

Another Round

(BYO records)

Contact: byorecords.com

This is so-so. Pretty straight-forward punk that's typical of BYO. Thoughtfull lyrics that often give you the sense that some of the songwriters survived a tormented childhood. Production-wise this is pretty straight-forward, nothing to complain about, nothing to get exited about. That also just about sums up this album.

- Jeremy Weiner

FREYA - ★

As The Last Light Drains

(Victory Rcds)

Contact: freyamusic.com

It seems that the good thing about the hard core of the early days was that the songs and albums were so short that it never got overwhelming or boring. This clocks in at just over 30 minutes and most songs are about three minutes. I kind of enjoyed the first couple of songs, but a few more songs in I felt like I was hearing the same song over and over again. Pretty typical.

- Jeremy Weiner

CLOSER THAN KIN - ★★Contact: ctk508.com

Harsh harsh harsh. I swear the proliferation of home-grown equipment is the bane of my existence. Whew. Well, now that I've got that off my chest I'll tell you about the band. (Geez... everybody's an engineer) It's a four-member metal-core band with a solid drummer, run-of-the-mill guitar licks and a lead vocalist tapping the microphone with his uvula. (Uh... screaming his death utterance that is.) I've worked with and like lots of these bands over the years, but it all comes down to the toonz and I'm not so nutz about these. Oh sure, we've got loads of cacophony and over-driven mic-pres and distortion yadda yadda, but honestly, the songs are a bit of a snooz. That said, best cut on the CD is "When Toys Are Traded For Tears" with its power chords, cool bass sound and (thankfully) smoother sounding guitars. Thank the lord someone discovered the knob for mids and pulled down that nasty 2k.

- L.A. Geez

CAPITAL CITY - ★★

Am I Invisible

Mastered at M Works, Cambridge, MA

Contact: capitalcitymusic.com

One of the enclosed info sheets says "... an indie pop trio with a jangly acoustic edge..." Jangly, eh? Yes, it's nice and loose. I'm not nutz about the guy's voice but it's not bad. Third song "I'll Think of Something" has cool lyrics and a 7/8 section, but it all works for me. These are surely guitar-based songs and for the most part, we've got commercial viability. In other words, though the recording is a bit uneven from song to song, the tunes are well written and the sound of the band is consistent. This guy's a strong lyricist; I'm liking the little stories and twisting ideas he's come up with. I'm liking "This Town Won't Be The Same" and "The Weak Are Getting Strong" best. However "So Upset" has an unusual melody and "Growing Up Too Fast" has a pop immediacy reminiscent of The Cars. (Remember them?)

- L.A. Joe

THAT BAND - ★★★

Engineered at Caveman

Music, Allston, MA

Contact:thatband.net

Which band? Oh... that band. My what a clever appatelite. Good band though. I'm loving the guitar and snare sounds. Looks like we've got four multi-talented folks, one sings and plays guitar, one plays guitar, mandolin, harmonica, and sings, one plays bass, piano, organ, and sings and the drummer plays synth, percussion, and sings as well. Whew. That's a lot of tune makin' stuff, eh? The songs are a bit rocky and a bit poppy - let's say ... umm... Hootie? Springsteen? well not really, but we're in the ballpark. I'm liking "Run For Tomorrow," which is smack dab in the middle of the CD at slot number five. Nice vocal harmonies on that chorus. I also like CD opener "Celebration Song" and cut number seven the acoustic guitar powered "Under The Sun." Other titles: "Out In The Street" with its kool trash-can snare and "Generation X."

- L.A. Joe

STIMULANT - ★★

Mastered at Wonderdrug, Boston, MA

Contact: stimulant.tv

It's a four-piece rock band and according to the enclosed info sheet, "Rock is truly back with a vengeance..." Well, not with these atrocious recording values. No offense. But rock it is, right down to the Leslie like-type effected guitar solo and wild Indian "whoops" on "Children of the Night." Man dat boyz kan skreem. But don't mind me, in the words of Club Soda Kenny (Dice's friend) "I've got a small head and there's not much room for brains in dem." So the drums go crash and the bass goes twang and the guitars go crunch blah blah freakin' blah. By the by I'm loving the two angelic statues on the CD cover. A high point. Best song on the CD is the sixth one name of "Intoxication." Got a good beat for the kidz to dance to. (Are

you buyin' that krappe?) Other titles: "You Decide," "Love You Down," and "Awaken."

- L.A. Nah

FLASH IN BLUE - ★★★

Jeanie's Bloomin'
Produced and Engineered
by Joel Simches at
Hummelvision Studios;
Mastered by Dave Locke
Contact: flashinblue.com



Got four fellers playing guitars and drums and singing these pop rock songs. One check in their plus column is the fact that they have the in estimable Debbie Catalano taking care of their public relations. That can't be bad. Check number two in the plus column is that my old buddy Joel Simches produced the collection. (Nice job J.S.) I'm loving song number seven "Slow Down" with its hooky chorus and catchy guitar bitz. They've put some time and thought into their parts; not just strumming chords and cracking the snare on the two and four. Lots of delicious compression on those cymbals and drums on song number ten "New Train," but my spot on faves are the radio ready "New Soil" and the lilting "Hey You." With its Hendrix-like guitar twiddling, descending chord structure and simple melody.

- L.A. Joe

STEVE BARKHIMER - ★★★

Time Was

Recorded by Thom Eaton, Newburyport, MA
Contact: (617) 527-3780

Steve was included on the new volume of the recent "Boston's Best Singer/Songwriters" CD. Cool, huh? He plays acoustic guitar, sings, and writes songs. He's also listed as playing guitars, keyboards, woodwinds, accordion, and more; quite the talented fellow. He's got a couple other folks on the CD who sing, play drums, percussion, and pedal steel, but they're only on a couple songs. He's got a nice look and a fine, deep, smooth voice. The lyrics on "Modest Proposal" come rather rapid-fire and the story is lovely. Matter of fact most of his stories are good and the rhymes have a high tickle factor. I'm liking "Cowboys and Indian Philosophy," "40 Years" with its vocal-sax interlude, "If You Ask Me," "Full Time Job," and the sombre "The Word." There's no junk here: he writes well and in his universe, he's the goods, and by his universe, I mean the style of solo artist stuff he sings and writes.

- L.A. Joe

PHOTOFETCH - ★★★

Atoms and Energy
Mastered at M Works, Cambridge, MA
Contact: (800) 356-1155

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physical substance whatsoever? (Theoretical physics is my hobby.) What does this have to do with this fine five-piece band? Well, nothing and perhaps, everything. (Zen-like, eh?) On the enclosed info sheet they refer to their music as having "Beatle-esque melodies," "psychedelic riffs," and influences of "North Indian classical music." A heady brew to be sure, yet, its experimental aspect aside, its likeable pop-rock like type stuff. "You Are The One" is a gorgeous song, slower in tempo, with wonderful melodies and floating musical interludes ala the *Magical Mystery Tour* era of the four fab ones. I'm liking the twisted organ sound of "Gegen Schein" with its tortuous chord changes and non-sequiter melodies. Other titles: "Crystallina," "Memory of a Galaxy," "Something's Gonna Give," and "Just Holding On" with its space-communication-like synth sweep and Pink Floyd-ish melody.

- L.A. Saturn

LESTER MAX - ★★★

Not Roger
Recorded at Dizziland
Recording, Rochester, NH
Contact: lestermax.com

Not Peter either. (Remember him? The Artist?) Right. So just how does one trash one's voice like this? Rather than cast aspersions let's assume genetics played a role. So it's a four-member "Rock 'n' Roll band from the Rochester, NH / Berwick, ME area..." and I actually like his gravelly voice and their simple songs. (I've got friends from up Berwick way.) But honestly, it's a pretty good band. I'm liking the slide guitar bitz on "Once In A While" with its steady tempo and garage band 'tude. The stuff is recorded and mixed well, too. Got a tongue-in-cheek song name of "Slap Me If I Say I Love You" with its rapid-fire verse lyrics and bluesy guitar stylings. (Stylings?) Sounds as if this band would be loads of fun at the local bar on a Friday night. "Leavin' L.A." has a couple three-part vocal harmonies over its Rolling Stones groove. Other titles: "Another Glorious Day," "Bitter Taste," "If I Had," and "Clear Blue Sky," which relates to 9/11 in their estimation. (I accede.)

- L.A. Joe

SUSAN LEVINE - ★★★

Scatter Me
Contact: (617) 527-3780

Susan plays acoustic guitar, writes lovely songs and sings with her sweet voice. The accompaniment on the CD is minimal; a little bass, a little mandolin, some percussion and keys interspersed, but mostly its her voice - up-front and personal - in the mix, and the strum-strumming acoustic. "She left a husband in Pennsylvania and I left a boyfriend back in Barstow and we both say 'oh, where did the love go?'" She's a fine lyricist. Those words are from the second song name of "What Moves You." She's out playing gigs and getting airplay, so for those into coffeehouse style artists, this is about as good as it gets, Jim Croce aside. "Almost September" is another of her fine stories and the next song, "Scatter Me" is as up-tempo and rocky as she gets. But honestly, it's all about that voice of hers.

Got a child-like quality to it. Other titles: "Time Magazine," "Something Old (The Wedding Dress Song)" and "Holiness."

- L.A. Joe

SARAH SYMONS - ★★★

This Is What It Means
To Be Free
Mastered at Northeastern
Digital Recording
Contact: ghostrecords.com



When I put a CD in my player and within seconds I am captivated, that little pleasurable alarm goes off inside my brain signaling me that oh yeah, this is going to be a good one. Sarah Symons' *This Is What It Means To Be Free* contains 12 soul-stirring songs. Her lush, lilting vocals envelope each tune with sincerity and passion; and though they possess this natural warmth, there is an airy, fresh feel to the songs. I can compare it to feeling the warm sun on your face while a refreshing breeze sweeps by - just that ideal balance. Beautiful vocals, inspiring songs - some songs that flash with percussive dance grooves, others with a singer/songwriter feel. I don't usually compare artists in my reviews to other artists but I have to say that Sarah often reminded me of Sam Brown - especially in the title track. For those of you who don't know Sam Brown - and sadly probably most people don't know her - she was a backing vocalist for Pink Floyd and tried to launch a solo career in the late '80s - and perhaps may still be in her native England. Anyway...back to Sarah - I can keep heaping praise on her voice and songs or I can tell you to just visit her website and check it out yourself. Standout tracks: "Something Beautiful" (except the drums in this one sound too electronic), "This Is What It Means To Be Free," "Hurricane" (shows her earthier, folksier side), and "Street of Dreams" - but honestly, there isn't one bad track on here.

- Debbie Catalano

BRUCE GROVER - ★★★

Gigantic
Recorded at Woolly Mammoth, Boston, MA
Contact: brucegrover.com

This feels very personal - intimate actually. Bruce Grover's voice is raw - and for some it may sometimes be too raw, but he's passionately direct in this nine-song collection of his self-described "rockfolk for the modern world." Bruce doesn't just sing, he vocally folds and weaves the lyrics within and through the full, yet bare-bones musical accompaniment of acoustic guitar, drums, and cello. The cello in particular lends a deliciously different dynamic to the songs. Actually I have to say, now in my third listen, Bruce's unique voice - which is alternately bold and melodic - is growing on me. He's poetic and refreshingly distinct, honest; his songs, bare and rough, softened with the beauty of the cello and Bruce's heartfelt words. I can't even single out one tune - it's up to you to connect with the feel each one gives off from Bruce's delivery; but there are truly worthy qualities in each one.

- Debbie Catalano

WHITE TRASH DELUXE - ★★

Ain't That A Bitch

Contact: whitetrashdeluxe.net

My first White Trash Deluxe experience was a live one - and it made such a strong impression on me that I became an instant fan. Their new CD, *Ain't That A Bitch*, captures that raw, rough, and rowdy punk rock and roll that you get live; however, the live show sweats out an even higher energy that perhaps a recording can't even contain. But of course, I've had the benefit of a couple live shows to compare. *Ain't That A Bitch* is by no means a disappointment, though. The band's urgent feel and blatant passion crashes through the speakers with breathless power. They kick out these seven tunes (plus a "hidden" totally rockin' cover of Johnny Thunder's "Too Much Junkie Business"), with such ease that you get the feeling the band had as much fun cranking out this recording as you have listening to it. I was going to point out my favorite tunes, but honestly the more I listen to it, the more I love all the songs; they move up my notch of satisfaction as the CD progresses, so if I had to choose, the meat of the CD - the middle tracks "Burn Me," "Punishment," and "Feels Like Nuthin'" got me right from the beginning, but "Don't Believe In Me" rates up there also. *Ain't That A Bitch* has enough spirit to satisfy that White Trash Deluxe craving in between shows - but I highly recommend seeing this captivating band live as well.

- Debbie Catalano



SHRED METAL CHOP BUILDER - ★★

Featuring Joe Stump

(Berklee Press) DVD

Contact: berkleemusic.com

When I first heard about this DVD I was psyched and when I watched it and worked with it I was inspired!!!! The Berklee Press presents Shred Metal Chop Builder featuring Berklee professor and guitar shred master Mr Joe Stump. Hosted by Matt Marvuglio, you get to see Joe Stump at his best. After a quick interview with Matt, Joe sits down and literally rock you balls off with his precise guitar technique. Section 1 Joe sits down with you and shows you how to perform using the metronome, which by the way is very very very important in this style, and every style of music. Part 2 Joe discusses Tremolo picking for the right hand development and also using alternate picking. Part 3 The double picking technique and the Etude by Joe Stump. This section is more intense and Joe pilots you through double picking and also show case some sick sweeps Yeah! Now on to the money , section 4, The Demons Eye Performance which showcases all the techniques that Mr Joe Stump has taught you throughout this lesson... Un@#\$%ing believable! If you are looking for another outlet on guitar and you want to learn some serious shit mun check out these instructional DVDs, you will not be disappointed. To the dudes at Berklee and especially Joe Stump nice job! Oh yeah one other thing, the cost of these Instructions are \$19.95 and they are distributed by Hal Leonard. Hey If you don't have the green to get into Berklee then spend the 20 bucks on this DVD and you will definitely become a better player

- Rack



GLORY TRAP - ★★

Ten Minute Vacation...

Contact: glorytrap@glorytrap.com

I begin to pull out the press kit after placing Glory Trap's CD in my player - ah, here's the photo, which looks more like five high school kids hanging out...well, yeah, Glory Trap is five high school kids but once I heard those vocals - a, let's say more mature, cool rock voice, my head whipped from photo to CD player (why I look at the CD player, I don't know) back to photo again. They have developed their sound - modern rock with a decided heavier slant - not too heavy; more like Top 40ish heavy. Granted, this two-year-old band needs some tightening in their recording but I know with a bit more time to experience and hone, and with maybe a producer to direct and bring out more in them, their next recording will pack an even stronger punch. For now this Maine band, who won the Best Young Band In The State Of Maine at the 18th Annual Rock Off in Portland, Maine last year, shows incredible promise. They arrange and write catchy tunes; I can feel that energy ready to bust through the speakers, and from what I read and sense, this band puts on a rockin' show live. They're on their way and I hope to hear the next one because from what I hear so far, I know there could be a successful future for Glory Trap. Favorite tunes: "Automated Homicide" and "October."

- Debbie Catalano

LIMEGREEN - ★★

Juicy

Produced David Minehan at Woolly Mammoth Sound

Contact: mp3.com/greenlime

Bright with distinction, Limegreen is best described as theatrical rock - not commercial (so what!) - but fulfilling, well-written songs that push it to a third dimension. A three-piece band, I was particularly impressed with the guitar playing of Julie Perron. She captures the mood of each song and extends the emotions through her guitar. She is terrific! The trio is rounded off by Dubya d on vocals and bass and Rick Skehan on vocals and drums - I'm not sure who the lead vocalist is since they're all credited with vocals, but I know it's either Dubya or Rick (or maybe both), while Julie lends her voice to backing vocals. Quirky, twisty, funky, deliriously "juicy" rock - Limegreen's CD features the catchy "Delicious," the Pink Floydish "One Little Moment," a sexy funky instrumental "Sadhana Datta," and the rocker "Her Head." By the way, this is very well-produced and recorded.

- Debbie Catalano



KNOW YOUR INDUSTRY

By Karl Russo

The Parody Defense

Hey! Welcome again. A while back in the "Pressure Of A Name" installment we touched on trademarks. This month we're going to look at one aspect of trademarks called the parody. Most of you may associate a parody with incorporating different lyrics to the music of a song. Weird Al Yankovic has made a career out of this, but a parody is not associated with just music. One can also create a parody of a company's trademark such as using the Nike logo on the cover of a record. Many bands especially in our local scene have incorporated trademarked logos in their work so we're going to talk about the stipulations of engaging in this practice.

Let's refresh our memory on what a trademark is. A trademark is a word, symbol, or phrase used to identify a product or a service. The trademark must be used in commerce, meaning that you must prove that you're using it to make money. Trademarks fall into four categories. A suggestive trademark implies a characteristic of a product. One needs to use their imagination to make an association to the product. An arbitrary trademark has no relationship to the product/service. A descriptive trademark directly describes a characteristic or quality of a product and a generic trademark gets no protection. A generic trademark would be calling your band The Musicians. The courts would argue that it was too generic of a name to be used in the market. Most band names fall under the arbitrary category but there is a subcategory called fanciful. This comes into play when a band uses a fabricated word as their name such as Metallica. A fanciful trademark is usually granted higher enforcement rights due to it being a fabricated word.

Trademark infringement occurs when confusion between two products or services is believed to be possible. For example if two bands called themselves Creed or even if another band used Creed preceded or followed by another word(s) confusion may occur and a consumer could buy one band's CD thinking that they're buying the other's. However if a hardware store called themselves Tool then there would be no confusion because of the extreme differentiation in the products; but if a hardware store wrote Tool on their sign outside the store as it appears on the Tool CDs, then there is a problem. There is a defense against this called the parody defense. This defense exists because a parody is not meant to be taken seriously. A parody is a humorous takeoff on the original, and while it should refer to the original, it should be creative enough to not directly connect it with the original. In determining if a parody is valid, the courts will determine if the defendant took the necessary steps to make the parody humorous. There are four elements that need to be present for the parody to be valid. There needs to be an original work from which the parody is derived from, the original work must be famous, the parody must use only what is necessary of the original, and the derivative work must result in a new original work. Using the logo exactly as it appears in the original work is not a parody. The logo must be altered in some way or used minimally, resulting in a humorous takeoff distinguishable from the original.

Even though humor is a necessary requirement for a parody, caution must be taken with one's humorous boundaries. There are two circumstances when infringement can occur even if effort to make the parody humorous was taken. They are called tarnishment and blurring. Tarnishment occurs when humor was created at the expense of the original owner. For example, depicting the original in an explicit or distasteful manner would constitute infringement. This usually occurs when the original is presented in a sexually explicit manner. Blurring occurs when the identity of a trademark is changed with associating it with noncompeting goods. The consumer then no longer identifies the original work with the original owner. This could occur if a band titled their record Microsoft or by using a celebrity's name which falls under the Right of Publicity granted to all celebrities.

That'll do it for trademark parodies. I'd suggest consulting a trademark attorney before engaging in this activity or better yet always create something totally original whether it be a band logo, album cover, etc., and keep the process of creative advancement flowing.

Karl is a graduate of U Mass Lowell with a degree in Music Business and is available for further questions at kahli676@yahoo.com

Online Essentials: Part 1 **Start With a Great Website**



Let's face it; the Internet is fast becoming a critical tool for musicians. There are many ways to use the 'Net to further your artistic goals; however, the most central component of your online "presence" should be your official website. Think of it as a primary venue, a "command and control" center - the authoritative resource for all your news, show information, artistic content, and product.

In this series, we will explore how to create and manage a successful website. Let's start with a checklist for getting started.

1 – SPEND TIME ON PROPER DESIGN.

Design encompasses the entire look of the site (graphics, images, text, and layout); the organization of the site (what pieces of content go where); and the functionality of the site (how well do all the features work and are they the right features). If any or all of these items are not tended to in a detailed manner, the site will not create a professional impression.

2 – PLAN ON MAINTAINING YOUR SITE.

This is THE most overlooked and critical aspect of having a website. A great-looking site is useless if it's not kept alive with new content and features that will bring people back. Be sure you have access to your content and create a way for updates to happen quickly and easily.

3 – USE YOUR SITE TO MANAGE YOUR CONTACTS.

At the very least, your website should include a signup form, which automatically places the name, e-mail, and other contact info into a contact list. This contact list can be used to send newsletters, press releases, and reminders to fans and industry people.

4 – USE YOUR SITE TO PROMOTE AND SELL YOUR PRODUCT.

Be sure you have an up-to-date show schedule as well as samples of your music, and be sure to feature CDs and other merchandise you have available for purchase. There are dozens of ways to let people buy online from your site or third-party services. Don't ask people to mail a check and wait for you to ship the goods.

5 – DRIVE TRAFFIC TO YOUR SITE.

Just because you build it, doesn't mean they will come. There are various ways to "extend" your presence online such that people who have never seen or heard of you will be directed to your site.

Stay tuned for upcoming articles that will each focus on each key point above, discussing what you can do to actually implement all the features of a great website, even if you don't know how to spell HTML.

Patrick Faucher is founder and president of Nimbitt Web Services, which provides website tools and hosting for entertainers. For more info, please visit www.nimbitt.com.

THE RACK SPACE

By Rich Papa

Metal Madness



Hey what's up folks - since this month is dedicated to metal I want to show you metal progressions to jam with. First off, let's look at a drop D tuning where the E string is tuned down a whole step to D. Now you can play notes in a different position where the E is tuned to D. For instance a G5 with no 3rd would usually be played on the 3fret G on the 6th string and the 5th fret D on the A string. Because you have tuned down the E string a whole step, your notes on the E string all move up 1 whole step. Now the G5 is played like this 5th fret 6th string, which is now a G and the 5th fret A string D. What a deep tone you get as well.

Now let's flavor that up a little bit. Try adding a minor7b5 to that open D and strumming it using some down strokes. See how huge that sounds. Another cool pattern is the 1,5 and the #5. Fret the C on the 3rd fret 5th string and the G on the 5th fret D string. The G is the 5th of C. Now to raise the 5th a 1/2 step you fret the G# on the 6th fret D string. Now strum the C5 and then the C5 raised 5th. What a cool sound. Hey enjoy, you metal head!

The image contains handwritten musical notation on six-line staves. It includes:

- Standard Tuning:** Chords shown include G5, C5+, F5+, C7, and Gadd9. Fingerings: 1, 2, 3, 4 for G5; 1, 2, 3, 4 for C5+; 1, 2, 3, 4 for F5+; 1, 2, 3, 4 for C7; 1, 2, 3, 4 for Gadd9.
- Drop D Tuning:** Chords shown include D5, E5, F#5, G5, A5, B5, and C#5. Fingerings: 3, 5, 3, 6, 5, 7, 5, 8 for D5; 3, 5, 3, 6, 5, 7, 5, 8 for E5; 3, 5, 3, 6, 5, 7, 5, 8 for F#5; 3, 5, 3, 6, 5, 7, 5, 8 for G5; 3, 5, 3, 6, 5, 7, 5, 8 for A5; 3, 5, 3, 6, 5, 7, 5, 8 for B5; 3, 5, 3, 6, 5, 7, 5, 8 for C#5.
- Standard Tuning:** Chords shown include D5, G7, Bm7b5, and G7 no root. Fingerings: 1, 2, 3, 4 for D5; 3, 5, 3, 7, 3, 5, 3, 4 for G7; 2, 3, 2, 3, 2, 3, 2, 3 for Bm7b5; 1, 2, 3, 4 for G7 no root.
- Drop D Tuning:** Chords shown include Dm7b5, Dm7b5, Ebm7b5, Bm7b5, and Cm7b5. Fingerings: 5, 6, 5, 6, 5, 6, 5, 6 for Dm7b5; 5, 6, 5, 6, 5, 6, 5, 6 for Dm7b5; 5, 6, 5, 6, 5, 6, 5, 6 for Ebm7b5; 2, 3, 2, 3, 2, 3, 2, 3 for Bm7b5; 2, 3, 2, 3, 2, 3, 2, 3 for Cm7b5.

Send me your questions or feedback via e-mail at: papaizzy04@aol.com



THE ACE OF BASS

By Alan Andrade

Heavy Metal Bass

In keeping with this month's theme, heavy metal, we're going to talk about some bassists in this genre and the overall style on our instrument. The term "heavy metal" is said to be derived from the mills and factories of the working class towns in the United Kingdom describing the whole way of thinking about this heavy and powerful music. Loud guitars, blistering drum grooves, and massive tank-like bass lines form to create this machine. Players like Steve Harris and Geezer Butler help to "trailblaze" the modern metal bassists sounds and feel. In the late '80s we had Rudy Sarzo from Ozzy, Quiet Riot, and other projects. Mike Inez of Alice in Chains and Ozzy was also a prominent figure to today's Jason Newsted, Robert Trujillo, Fieldy, and others. So many great players in this genre and not enough space. If someone asked me what heavy metal bass was I would say round-wound strings through a powerful amp with lots of bottom but enough "click" to cut through those buzzsaw guitars. Musically it involves being very solid and tonic (lots of roots) and really grooving with the big drums. But I'd also concede that there is plenty of room for more advanced concepts in metal playing. Some of those uptempo unison licks with those guitars (see Iron Maiden) pose a challenge while the more progressive styles like older Metallica require sheer speed. A metal bass player must also know how to lay it down behind a soloist as a guitar solo is more typical in this genre. Can you jam behind the "over the top" Yngwie Malmsteen? Geezer Butler has a dark but sometimes melodic style to his metal behind some pretty tense lyrics and a huge sounding guitar with lots of delay. Many of today's metal bass players prefer five- and even six-string basses for that "sub bass" sound to really shake things up. Subharmonic bass synthesizers and maximizers can help synthesize and enhance your low frequency to shake people's back molars. A distortion pedal is also a must-have. Basically whatever can help get the music across with impact and as the bottom feeder of the band to really set a strong foundation so the metal can go anywhere!! Heavy metal is a viable, powerful, and broad style of music all across the world. Do a little research and you will find some great stuff! Happy Spring!! Check out these classic heavy metal bass lines...crank it up!!!!

Lady Evil - B. Sabbath (G. Butler)

120

0 1 2 3 3 5 3 5 3 1 3 3 0 1 2 3 5 3 5 4 3 1 1 3 0 1 2 3 1 3

WOULD - Alice in Chains (M. Inez)

120

0 2 2 2 2 0 0 0 0 2 3 3 3 3 3 0 0 0 3 0 0 0 0

NO MORE TEARS - Ozzy (Thesz)

120

5 7 0 0 5 7 0 0 5 7 0 | 5 7 0 0 0 5 7 0 0 5 7 0 0

BACK IN BLACK - AC/DC

120

5 0 7 5 7 5 0 7 5 7 5 0 7 8 7 5 0 7 8 7 5 0 7 5 7 5 0 7 5 7

IRON MAIDEN

120

3 3 5 3 6 3 5 3 7 3 0 0 2 0 3 0 2 0 0 5 2 0

Send me your questions or feedback via e-mail at: tuaze@yahoo.com



SPOTLIGHT THE SINGER

By Jeannie Deva

Is Singing Hard the Road to Vocal Ruin?

Can you use it and not lose it? As you may know from experience, singing hard is a style that often seems accompanied by its own punishment - strain, hoarseness, laryngitis, throat discomfort, loss of upper range, or a frequent need to "clear your throat." Metal and rock singers often have the attitude that training will make them sound too "pretty." Not tough it on their own, sounding the way they want, but having to cancel gigs, sessions, and parts of tours. Does singing hard automatically mean that you will wreck your voice? The good news is that it's not what sounds you make, but how you make them that will save your voice! Vocal blow-out stems from external as well as internal conditions. The main external conditions are: late hours, insufficient rest, bad nutrition, alcohol, drugs, smoky clubs, PA and monitor problems, incorrect microphone design for your voice, and competing with band volume (sigh). The key factor, however, is internal: improper use of your vocal instrument when singing hard. To scope this out and get a handle on it, an understanding of your instrument is necessary.

Vocal Basics

Vocal sound, as you may already know, is the result of the vibration of your vocal folds. (You may know them as "vocal cords," but they're not cords and that's not their actual name.) The inside of your throat has two vertical tubes; one positioned in front of the other. The tube in front is for air, while the one for swallowing runs behind it, more in the center of your throat. Your two vocal folds are positioned just behind your Adam's Apple and lie horizontally across the inside of your air tube. They are coated with mucous membrane, and come equipped with their own tuning pegs, which are connected to the back ends of the folds. The folds remain open during regular breathing. But for every sound you make, the tuning pegs automatically pivot and assist in closing the folds. With each sound you decide to make, the muscles of the folds prepare and adjust by stretching, thinning, and closing them to varying degrees. The production of higher pitches requires less air, and for the folds to stretch, thin, and close more. For low notes, the reverse is true. The principle involved is similar to the strings on a guitar.

Examining The Problem

To produce vocal sound, air is released from your lungs and vibrates your stretched and closed vocal folds. If you push too much air up against and through the folds, too much pressure is created. The muscles of your folds will tighten, your throat muscles tense, and your problems begin. Many singers unconsciously associate tension with big emotion and hard singing. For your sound to be big, just the opposite is needed. The louder and harder your sound, the more resonance is needed. If your throat and tongue tighten or your mouth closes, you shut down your acoustic chamber and there goes the resonance. The stress created by the push of excess air pressure and muscle tension can cause an irritation and swelling of your folds. The result is usually: hoarseness, power loss, range shrinkage, and other difficulties, including a strained and off-pitch voice. I work with several techniques that permit singing hard while eliminating the risk of vocal blow-out. While all the techniques aren't possible to fully detail in this short article, you'll find it helpful to apply the following.

Self Test

Try saying the word "how." Put extra emphasis on the "H" as you do so. Now sing the word in the same way. Notice how pushing on the "H" makes your throat feel and your voice sound. Sing the word again, and this time, as you sustain the tone, form the "W." Decide if you like this outcome. Now try singing it with minimal air on the "H" and instead, emphasizing the "O" (which will sound more like an "Ah" when you sing it). Notice the result. This should feel and sound better. Vowel sounds originate from the vibration of your vocal folds. Consonants are created with an exhaled air stream and are formed by your mouth. If stressed, consonants can push out too much air for your voice to work well. In response, your throat and tongue muscles will tighten and choke your sound. The problem will increase as you sing higher and louder. Vowels, worked with correctly, will open up the acoustic chamber of your throat and mouth and increase your volume. Consonants should not be stressed as you sing. Let the vowels take the spotlight.

Putting This To Use

Go through a song you find challenging, as follows:

- 1) Talk through the lyrics and notice the sound of each vowel.
- 2) Maintaining this awareness, sing the song. Be aware that the pronunciation of many vowels, when sung, is often different than the spelling. (EX. "I" is often pronounced more like "Ah." "Say" uses more of an "Eh" than an "Ee" sound.)
- 3) If you run into any trouble spots, chances are you're pushing and closing your mouth on the consonants that begin or end the word, while simultaneously singing the vowel.
- 4) Sing that word or phrase again, focusing on the vowel and letting the consonant(s) take the back seat.
- 5) On any melody note that you hold out, such as at the end of a phrase, notice: are you simultaneously closing your mouth prematurely ending the word, or are you letting the vowel sound sustain? Try it both ways and decide which you like better.

Jeannie Deva, international vocalist, teacher and recording session vocal specialist, is the Founder of The Deva Method® and The Jeannie Deva® Voice Studios with a network of teachers certified in her method. Clients include singers on labels such as MCA, Sony and CBS, Grammy Awardee Aimee Mann, Magic Dick and J. Geils, members from the cast of *Fame* and *Jesus Christ Superstar*, Dar Williams, Patty Griffin. Jeannie has a private voice studio in LA. For information on services or voice enhancement products by Jeannie Deva: Jeannie Deva Voice Studios, www.JeannieDeva.com, Los Angeles: 800-920-8220, Boston: 617-536-4553; Cape Cod: 617-413-0243



DOES YOUR MOTHER KNOW YOU DO THIS?

By Joel Simches

Episode 18: We'll Get it in Mastering!

With all the possibilities of home studio technology, mastering has become a demystified, vital part of the recording process. While a good mastering job should never be used to "fix" a bad mix, it can add color, punch and sizzle to your recording whether you recorded at a well-equipped studio or on your home computer. People are turning to mastering houses all over the place to get the sound of the "Big Boys." Finding the right mastering studio is as important as finding a recording studio. You want to find an engineer with a good track record and a sympathetic ear to your music. Most bands these days find themselves in the financial crunch towards the end of the recording process and forget that this important step costs money, so budget a few hundred bucks into mastering before you even get started. Don't get caught with your pants down and settle for someone just because he/she's inexpensive. Visit the mastering studios and get to know the engineers before mixing your album. When you bring along your final mixes, bring some of your favorite CDs as well, or CDs of what you would like your project to sound like. Make sure the listening environment is fairly accurate. It is the mastering engineer's job to make your CD as loud as any CD you can buy, take all the mixes and make sure that they sound consistent from song to song (especially those late night "ear burn" mixes), and finally compress and EQ those mixes to sound great on a wide variety of speaker systems. It's a good idea to have some groundwork in place before you begin your session. Have your "best" mixes picked out and have a running order decided before you get there. If some edits and cross fades need to be made, talk to your mastering engineer about how to proceed with this. He may want you to do some things at your mix session to facilitate this, like doing a mix without vocals or mixing just a particular piece of the song to be added later, and so on. He might have some ideas on whether to do your end fades in mixdown or in mastering. Remember: This is your project, don't you want it to sound the best it can? My momma told me that you gotta shop around!



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Label Goal:

Trustkill's main goal is to release records by bands that are doing something different. I never liked labels that only have specific styles of bands, I mean, there is room for those I guess, but Trustkill to me has always been about signing bands that have different sounds, keeping the roster diverse, throwing kids for a loop when they pick up a new CD on Trustkill. I always respected Revelation Records for that when I was growing up, I always knew that if I bought a CD of theirs, it would be awesome no matter what, but I didn't really know what style of music it was going to be.

Current Roster:

Bleeding Through, Eighteen Visions, Hopesfall, Most Precious Blood, Nora, Open Hand, Throwdown, and Poison The Well.

Upcoming Releases:

Throwdown - *Haymaker* - July 1

Nora - *Dreamers And Deadmen* - August

Open Hand - TBA - September

Bleeding Through - TBA - October

How long has Trustkill been a record label?

This little company began as a 'zine in April of 1993. And then with the release of *Land of Greed... World of Need*, also known as Trustkill #01 in June of 1994 began the label. This release was a compilation with 14 bands from all over the country doing Embrace covers and since then we have been consistently putting out quality music.

I know you were in a band; what made you decide to work the bands instead of being in one?

It just sort of happened. For the first few years it was always a hobby, something for fun while I was in college. I never thought in a million years that I could do this for a living, ya know? But now I am

and it is really cool, I'm stoked.

How did you finance your first release?

I had some money left over from my Bar Mitzvah and some summer jobs, it wasn't much, maybe like a little

over \$1,000. That was all I needed.



What criteria do you use for a band to become part of the Trustkill family?

Musically they have to be doing something different and they have to knock me on my ass. I have to personally like the band, I can't work with a band if I don't actually enjoy the music, it just won't work. I also need to actually like the people in the band. Lyrics are important, as well as the live performance, and dedication to being in the band and working hard.

If you had your choice of a band for a new release, who would it be?

Eminem, New Found Glory, Avril Lavigne, In Flames, and more.

Tell me how you got involved with the New England HardCore Metal Fest?

I have been going for the last few years and am friends with the promoters. All the Trustkill bands have always played each year and get a great response. Out of all the fests that happen each year, it is an awesome festival and I always have fun, it's a great time.

Where do you think you will be in 5-10 years from now?

I'll still be running my label, hopefully. If not, I suppose I could always be a lawyer or something, but how lame is that? I will always live somewhere near the beach, either in NJ or in CA I suppose.

What are you listening to now?

Sepultura, Taking Back Sunday, Eminem, In Flames, Avril Lavigne, Tatu, Dramarama, Alkaline Trio, ArmsBendBack, Coldplay, Finch, Eighteen Visions, Prince, and more.



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Band forming - drummer, singer looking to create quality cover band. I am 40+ years old, Peabody, MA .PA sys free rehearsal space in my house. Looking for all around guitarist, singer, keyboard, and bass if interested and serious call Ken at (617) 962-3246 or email at wildfire6654@aol.com

Guitarist and drummer looking for bass and vocals for heavy, melodic, hypnotic, tribal, hard rock/metal band. Primal rhythms, heavy melodic vocals, crunchy riffing. Practice 3 times a week. Career musicians call Chris (617) 840-1568

DRUMMER WANT/AVL

Kickass drummer available. Call (781) 258-5255 or email: svmstar@aol.com

Drummer seeks to form band. Looking for keyboard, guitar, vox and bass to form a hard rock band. I am influenced by Cozy Powell, Ian Paice, John Bonham and Vinny Appice. The music will be heavy, melodic and inspired, like the bands those drummers played for. No thrash, rap, punk, or chemical dependents please. Call Dave at (781) 953-0549 for more info. Be serious

Drummer wanted for Grateful Dead project. Call Bruce (781) 324-1386, www.brokenrose.net

Shockwave, an aggressive punk-influenced metal band from Nashua, NH is looking for a new drummer. we have radio

support, shows, cds/merch, national act experience, WAAF appearance. we're looking for a male or female drummer, preferably between 18-29. no drug/alcohol/ego problems needed. must have your own gear and transportation. hear some of our songs at www.ShockwaveMetal.com or contact Adam at ShockwaveNH@yahoo.com (603) 889-2693~

Year Zero formally known as Hag is looking for a drummer style includes punk/ska/reggae. transportation, deadication a must practice 2x a week on the S. Shore. Please email billphathead1978@yahoo.com~

All-female all-original hard rock band seeks female drummer in Toronto area, between 19-28 yrs-old. Influences range from Black Sabbath to Nirvana to Incubus. We are getting major label interest so we need someone dedicated who can tour and rehearse regularly. Pictures will be required. Serious enquiries only please. Email sillyrockstar69@hotmail.com~

Atreus, a new young experimental hard rock act out of Lynn, MA is in search of a drummer to help them climb to the next level. The band has influences ranging from Tool and Zeppelin to Alice and Chains and Soundgarden, and many more. Atreus's new drummer should be dedicated, hard working, motivated, & talented; and around 16-19 years old. Band has gigs, demo recording scheduled, website, practice space, and more waiting for the right fit to complete their line-up. Email atreus3210@yahoo.com or call (781) 718-5863 to set up an audition~

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Drummer wanted for Grateful Dead project. Call Bruce (781) 324-1386~

VOCALIST WANT/AVL

Frontman wanted for Worcester based all original alt. rock post punk band w/ one CD and material for another. Influences run from Joe Jackson / Elvis Costello to Nirvana / Soundgarden. Brilliant ideas welcome but not necessary. Call Erik at (508) 662-6853

Easy going band is looking for a competent singer to add to our sound. We have been rehearsing for 6 months and are ready for a singer. We are a guitarist, bass, drums and keys. Need a singer with a decent range. We rehearse twice a week on Tuesdays and Thursdays in Littleton. We have over 20 covers and 5 originals. Covers include songs like "Sometimes Salvation" (Black Crowes), "Powerfinger" (Neil Young), "Seasons of Wither" (Aerosmith). Please only reply if you are familiar with this Genre. Check out our website at www.duenorth.0catch.com. E-mail me at Leni2k1@aol.com for more info.

Lead vocalist needed to complete established, orig pro rock act (Influences-System of a Down, Perfect Circle, Alice in Chains, Janes Addiction, Tool, 311, Def Tones, Disturbed, Nirvana, Audio Slave, Taproot SevenDust etc.) We have management, recording budget, booking agency and label interest. Must have demo. Contact -Vizion Entertainment at (508) 622-1086 or reach the band at (617) 922-0238

Lead vocalist available, have PA, trans, totally dedicated. Trained vocalist. Multi-ranged voice. Team player, do write lyrics. I am into it for the long haul. Please, only serious players. Looking for full band or serious people to put one together. Have free space in Billerica. Influ.: Hammerfall, Sinergy, King Diamond, Helloween, Priest, Deep Purple, etc. Call (781) 393-0360 or email: bigmanjamie41@aol.com

New established metal band Dilate seeks singer for dynamic supergroup. We have original sound and songs, recent cut demo, practice space with pro equip, and serious connects within the industry. We're looking for a young fully-dedicated, determined individual out to conquer the genre and masses who has a unique style/sound/presence. If interested in the real deal, contact us a.s.a.p. Email: jaaron777@yahoo.com, Jon (781) 890-5992 or Chris (508) 222-7950

Rap vocalist need to complete this mixture of jazz funk ska rock band, not Limp bizki not all that other crap something original mid 20's no wife and kid no druggies. Must practice at least 2-3 times a week and have a presence inf. Jurassic 5, Shootys Groove. email me phathead1978@yahoo.com~

BASSIST WANT/AVL

Mustard an established Christian rock band seeks bass player, practice twice weekly in S. Berwick, Maine and gig on weekends. Pro gear, red and black stage clothes are a must (207) 676-9683

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West Hartford, CT based pop/punk/rock band seeking full-time bassist age 20-30 for originals and covers. We are seeking a motivated and dedicated musician for upcoming gigs and studio recording sessions. Music style - New Found Glory, Blink 182, Simple Plan, Papa Roach. Call Jim at (860) 888-6803 for more info.~

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GUITARIST WANT/AVL

Lead guitarist with back-up vocs wanted for working band. North Shore-Merrimac Valley area. Classic hits, R & R, GB. No rehearsals. Just come to the gig prepared and have fun with us and the audience! Brad 978-663-4929 or e-mail: front-page@juno.com

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Lost In Faith is in search of a guitar player. pro gear and transportation is a must. go to site to hear music www.lostinfaith.net email mike at atf666_666@yahoo.com to set up a try out~

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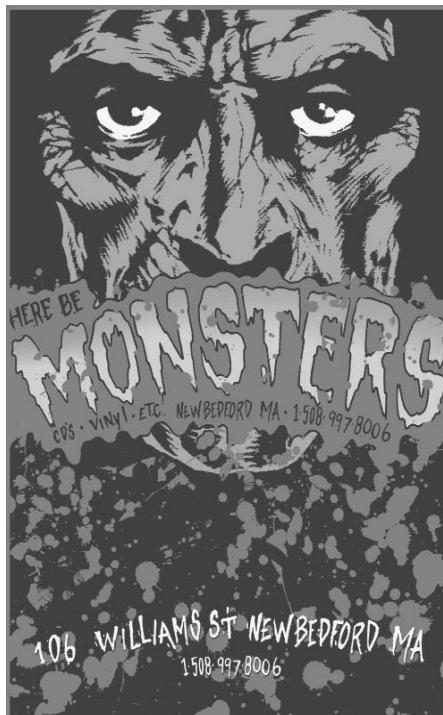
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